

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



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SEPTEMBER 1928

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Four Celebrated Women Whose Song Compositions Rank High Among Contemporary Composers

Each month a similar page brings to Etude readers portraits and short biographical sketches of well known composers. These biographies and lists of compositions will serve to give a better acquaintance with the distinguished contemporary composers whose beautiful songs are frequently used by teachers, concert artists, and church and non-professional singers in our foremost musical centers.

MRS. H. H. A. BEACH

ONE of the most remarkable careers in the annals of American Music has been that of Mrs. H. H. A. Beach. This distinguished composer and concert pianist was born in the town of Haverhill, N. H., and at the age of four, having studied under her mother, she was playing the piano, and at seven was giving concerts. A thorough general education was given to her in connection with her musical training which was continued under leading American masters, and she again appeared in concert work at the Boston Symphony Orchestra and the Theodore Thomas Orchestra. From that time on she has been well known as a concert pianist, both in this country and abroad.

As a composer her career is more phenomenal for she is entirely self-taught, with the exception of one year of instruction in harmony, having devoted herself to the study of counterpoint, composition and orchestration directly from the great works of Musical Literature. Her compositions include a Mass in E-flat, several large choral and orchestra works, a Symphony and many piano-forte compositions and songs which have found places on the concert programs of many American singers. Although displaying a great technical skill in the larger works, Mrs. Beach is at her best in the smaller forms (songs and piano-forte pieces) where her delicate sense of melody finds charming and successful expression.

Cat. No.	Range	Gr. Price
18387 Arden Malt, The	E—A	4 40
18388 Mrs. H. H. A. Beach	E—A	4 40
18389 Little Brown-Eyed Laddie	E—A	4 40
18390 Mamma	E—A	4 40
18391 Mamma, The	E—A	4 40
18392 Mamma, The	E—A	4 40

AGNES CLUNE QUINLAN

MISS AGNES CLUNE QUINLAN is a native of Limerick, Ireland. Her musical education was pursued chiefly at the Royal Academy of Music, London, where she studied piano and voice with the leading teachers of the day. Upon coming to America Miss Quinlan became actively engaged in singing in churches and societies. She has given numerous piano recitals in various parts of the East and has played the Greg. Concerto with the Philadelphia Symphony Orchestra.

Her activity in composition has been most successful in the line of songs, there being in print a dozen charming little pieces from her pen. In her compositions are reflected one of her most prominent characteristics both personally and as an artist—a contagious exuberance of spirit and a superb and vital melody.

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18398 Mamma, The	E—A	3 30
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No. 18388 By Mrs. H. H. A. Beach Price, 45 cents

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18389 Little Brown-Eyed Laddie	E—A	3 30
18390 Mamma	E—A	3 30
18391 Mamma, The	E—A	3 30
18392 Mamma, The	E—A	3 30

Interesting suggestions of sacred and secular songs may be found in our catalog, "Singer's Handbook," copy of which will be sent gratis upon request.

MANA-ZUCCA

MANA-ZUCCA, the talented American woman composer, was born in New York City. Her unusual musical talent manifested itself at an early age and she created a sensation when at the age of eight she appeared with the New York Symphony Society in a Beethoven Concerto. At eleven she toured the United States playing concert programs featuring the leading masters. She studied in this country and abroad and made a concert tour which included Russia, France, Germany, Holland and England, arousing much enthusiasm wherever she was heard.

Mana-Zucca is not only a pianist of note but a singer as well, having appeared in several famous light operas. She is now devoting herself to composition and composition-arranging. She has composed over one hundred works for piano, violin, cello and orchestra, and is rapidly gaining an assured place among American composers, as is attested by the fact that her compositions have found a place upon the programs of some of the world's leading artists.

Cat. No.	Range	Gr. Price
19136 Just Something	E—A	3 30
19137 Just Something	E—A	3 30
19138 Love, You are My Keeper	E—A	3 30
19139 Love, You are My Keeper	E—A	3 30
19140 My Garden	E—A	3 30
19141 Song of the Child, The	E—A	3 30

ANNA PRISCILLA RISHER

MISS ANNA PRISCILLA RISHER, an eminent woman composer, teacher, and organist, began composing at the very early age of twelve years. The major portion of her musical education was received at Pennsylvania College for Women and the New England Conservatory in Boston, from which she graduated in 1894, returning later for two years of postgraduate work. She has since spent a number of years as teacher and organist in Pittsburgh, until 1918 when she went to California.

She is now devoting most of her time to composition and to the study of orchestration. In both fields she has had unusual success and probably the most tangible record of her achievement in the field of composition is to be found in the catalogs of the publishers who have produced more than one hundred seventy of her works. While not specializing in this phase of composition, she has written a number of delightful songs which have been used extensively by concert and non-professional singers.

Cat. No.	Range	Gr. Price
19136 Just Something	E—A	3 30
19137 Just Something	E—A	3 30
19138 Love, You are My Keeper	E—A	3 30
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19140 My Garden	E—A	3 30
19141 Song of the Child, The	E—A	3 30

The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE CHICAGO ORCHESTRA ASSOCIATION has been presented the portraits of Theodore Thomas and Frederick Stock, the only two leaders of the great band of instrumentalists who had in thirty-seven years of existence. They were the work of Leopold Stokowski, who was given in memory of Oliver W. Norton, an important member of the orchestra, a portrait of his wife.

MARIE VON BULOW, widow of Hans von Bulow, the celebrated composer and pianist, recently organized her five hundred music lectures in the leading universities of the world, growth of her widely discussed "Kuttin' matter" began in 1914, these lectures have been asked to appear at the hostesses and her friends in the field of Berlin society and pays two small (about fifty cents) for the privilege of attendance.

THE FAMOUS BERGONZI VIOLIN, once the property of the famous violinist and cellist, is now in the possession of Father Datto of Pasadena, California.

ESKIMO FOLK SONGS of the Arctic are to be recorded by Corbyth Gough, a post-graduate of the department of Anthropology at the University of Chicago, who is now on his way to spend some time within the Arctic Circle.

KURT ATTERBERG, conductor of the Stockholm Orchestra and president of the Swedish Society of Composers, has been awarded the Ten Thousand Dollar Prize for a musical composition which includes all the modern spirit of the Schubert. Five hundred works were submitted and Atterberg's "Frederic Schumann" and "Crescent Aurora," created the composition which was named as second choice, and by the President of Poland, provided the third.

BEETHOVEN'S PIANO SONATA, op. 106 is reported to have been arranged for orchestra by Felix Weingartner. If this has been done with the same skill as was evidenced when he arranged the "Symphony No. 9" for orchestra, Weingartner's reputation to the "Dancer," he has made a real contribution to musical art.

JOSEPH HAYDN'S residence at Eisenstadt, which he bought in 1760, has fallen into decay and is being restored by the Austrian Government.

THREE AMERICAN COMPOSERS are to be commemorated by the work of the Beethoven Society of New York. If the report is correct. Aside from these, one work by an American composer is to be included in each of the one hundred concerts of the organization, and composers are asked to submit their compositions for consideration by the committee. A heavy hand is being laid upon the advancement of our national musical art. The management has recently appropriated fifty thousand dollars for the dissemination of general knowledge through the work of the organization, through schools, stores, factories, clubs and musical organizations.

"THE EGYPTIAN HELEN", a new opera by Robert Stammers, has been produced at the Dresden State Opera, on June sixth, with Elisabeth Schumann in the title role and Fritz Biedermann conducting. It is to be in the repertoire of the Metropolitan Opera Company for the coming season.

Discontinuance.—Owing to the financial character of THE ETUDE, many do not wish to continue. Therefore, the publishers are pleased to extend credit covering a year's subscription beyond expiration of railroad period, otherwise not wishing this will please send a notice for discontinuance.

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THE ETUDE

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is
Instructive and Interesting

Conducted by
A. S. GARRETT

Masterpieces Written to Order

SCHUBERT'S astonishing fertility of invention has long been a topic of interest to music and naturally has a place in Dun-

can's life of the composer. Schubert himself, Duncan explains, "refers to his settings of Goethe as coming 'through and uncalled for. Suggested by truth and actuality, they are grounded and rooted therein.' Speech, of itself, is of no avail in art; yet, if a masterpiece result and inspiration is discernible, one can readily appreciate Vogl's point of view."

"The setting of Matt. von Collin's ballad, *Der Zwerg*, is a case in point; Schubert, pressed by his publisher for a song written off-hand, literally carried out the suggestion. Without preparation, and conversing the while with Randhartinger . . . Schubert wrote down this long and highly dramatic piece as if it had been child's play. . . . Another well authenticated story tells how the musician, when lying

ill in the Vienna hospital, was yet able to rise above bodily weakness and produce several of the *Mitterfelder* and *Der Einsame* (dated 1825).

"Sudden inspiration bearing remarkable fruits has already been instanced in the composition of *Hark! Hark! the Lark!* It was born in a Währing beer-garden and the solo and chorus for *Fräulein Fräulein*, or the *Italian Overture* was written in a fit of bravado, after Schubert had returned from the theater. Here is an anecdote that will please musicians. At the request of a friend . . . Schubert employed the melody of *Die Fülle* for the theme and variations of the piano-forte quintet (Op. 114). The movement was done very hurriedly and there was no time to write out the score; so the string parts were set straight down on paper, and the composer carried in his head the piano part which was written out only after the performance."

The Spanish Fandango

Those yielding to the modern craze for Spanish music may be interested in Carl Van Vechten's notes on the fandango appearing in his book, *Spain and Music*:

"The origin of the word (fandango) is obscure, but the dance is obviously one of the gayest and wildest of the Spanish dances. Like the malagueña, it is in 3-8 time, but it is quite different in spirit from the sensuous form of terpsichorean enjoyment. La Argentina informs me that 'fandango' in Spanish suggests very much what 'bachana' does in English or French. It is a very old dance and may be a survival of a Moorish dance, as Desrat suggests. Mr. Philip Hale found the following account of it:

"Like an electric shock, the notes of the fandango animate all hearts. Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets or imitating

"Costumes by Worth"

The costumes of an opera singer are of great importance, as may well be imagined. There is some interest, therefore, in reading of the costumes made for Mme. Emma Eames by Worth, of Paris. In "Some Memories and Reflections" she tells us of her experiences.

"When I had first gone to the great Worth establishment I had asked, naturally, to see the original Worth, the famous couturier to the Empress Eugénie and her court, and he had turned me over to his son, Jean Philippe. I found Jean Philippe to be the type that could have been a great artist in any *métier* that he might have chosen. He had a perfect sense of balance, color and line. Prior to the Comtesse costumes (for Mozart's *Marriage of Figaro*) he had made only one simple but very beautiful evening dress for me; but in the *Marriage of Figaro* his art had full play, and the result was epoch-making.

ing their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—keeping the exact time with tapping heels.

Partners take and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again in the full life of the fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*tacones*), the crack of fingers and castanets, the supple swaying of dancers, fill the spectators with ecstasy.

"The music whirls along in rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of straining, throbbing, deafening notes—assurances unknown to music, but curiously characteristic, effective and intoxicating."

When I first appeared in their costumes it was said that I looked as though I had just stepped out of a Van Dyck painting.

"He also designed my Marguerite costumes" (Mme. Eames is, of course, referring to "Faust.") "Before we decided upon the style of the latter we made a profound study of a book containing reproductions of Albrecht Dürer's engravings—a very nearly complete collection—and chose the ones we considered best suited to me. Sargent rewarded this labor by declaring Worth's Marguerite costumes to be the only perfect ones he had ever seen worn by Countess Marguerite. And incidentally M. Worth never ceased to declare himself grateful to me for having permitted him to dress Marguerite, in the church scene, in black and white instead of the usual violet cashmere robe of tradition."

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1. What three great Germanic classic composers were born in Austria?
2. What is the difference between a *Trio* and a *Terzetto*?
3. When was the term "opera house" first used in America?
4. How old was Handel when he died?
5. What are two Italian words indicating "decreasing in power"?
6. What is a *Motet*?
7. What two great composers excelled in very short compositions?
8. From what *Suite* is the popular "Ase's Death"?
9. How many *semiquavers* equal a *dotted minim*?
10. What is a *Berceuse*; and by what other names is this musical form known?

TURN TO PAGE 720 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have the entertainment material when you are bored in a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who visit by the reception room reading table.

Teaching Correct Pedaling

By STELLA WHITSON-HOLMES

IN ANALYZING pedaling one may first mention that the muscular order of performance is "hand, foot—hand, foot—hand, foot." The psychology involved is that such a statement spoken and repeated twice, in the exact order given, immediately impresses itself upon the brain in such a way that it will never be erased, and that it puts the pupil automatically at a position to accept further explanations in their true meaning. To start the pupil to pedal in a piece at the very first is a thing that few teachers would be likely to attempt. For it is a fact that, with the attention directed toward the various kinds of muscular actions, the mind cannot also meet the problem of reading music.

However, the scale of C major is now such a sub-conscious performance that it is a wise selection. We further simplify the proposition by letting the pupil "visualize" the process rather than by limiting him to the more difficult method of listening. A carefully made chart is most valuable for this. The pupil follows it while playing the scale very slowly.

C (hand) D (hand) E (hand) F (hand) G (hand) A (hand) B (hand) C (hand)

If the work seems unusually hard to the pupil, let him take only the first three notes of the scale and repeat them. Thus he is not concerned with putting under the thumb. When three notes have been managed, let him try the first five notes in five-finger position. It is wise to stress especially the fact that practice must be kept down to a very slow tempo for at least a week with frequent practice. In many cases the time will need to be increased, for, as is obvious, a little loss here means all loss and no gain.

Seven

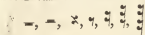
By JOSEPH GEORGE JACOBSON

This figure seven seems to be of great importance in the musical notation:

1. We have seven notes: C, D, E, F, G, A, B, or Do, Re, Mi, Fa, Sol, La, Si.
2. Seven values of notes:



3. Seven values or rests:



4. Seven metrical time divisions: 4/4 or C, 4/4 or 4/8, 3/4, 6/4 or 3/2, 6/8, 9/8, 12/8.

5. Seven degrees of rhythmic movements: *Largo*, *Andante*, *Moderato*, *Allegro*, *Presto*, *Andantino*.

6. Seven degrees of dynamical expression: *ppp*, *pp*, *p*, *mf* (or *mp*), *f*, *ff*, *fff*.

7. Seven shades of tone coloring: *legato*, *staccato*, *fingered*, *staccato*, *portamento*, *tenuto*, *martellato*.

"No matter what instrument the child may choose to study later, a background of some piano work is of inestimable value. The child who is equipped to read music besides that for his own special instrument is much more at ease in the various forms of ensemble work, and he can better appreciate any musical advantages that may come to him later. If he approaches the study of some orchestral instrument with the advantage of previous piano lessons, he is free to devote a large part of his attention to the particular technique demanded—bowing, breathing, fingering—instead of struggling at the same time with the elements of notation and rhythm."

—CHRISTIAN SCIENCE MONITOR.

1759—Wolfgang Mozart, at the age of three, playing the harpsichord.



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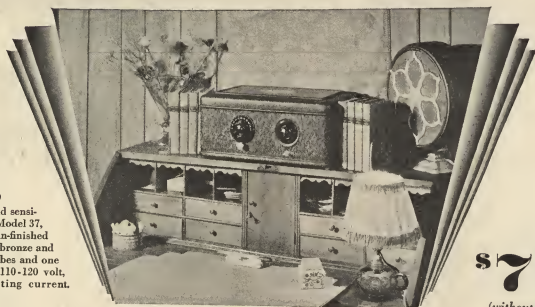
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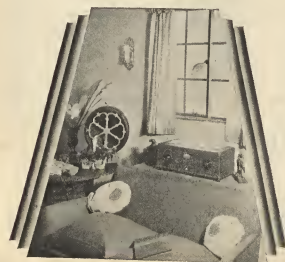
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mp scherzando

1 *2* *D.C.*

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Other Music Sections in this issue on pages 673, 681, 713.



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TRUE beauty in piano playing of the pedals and rather than letting students develop bad pedaling habits, this excellent book is designed to lead the completion of early in an appreciation of the proper use of the pedals.

An Incredible Mental Achievement

FOR many years THE ETUDE MUSIC MAGAZINE has been stressing the great advantages of music study as a mind trainer. We have contended with the late President Eliot of Harvard that "Music properly taught is the best mind trainer on the list." What does this superlative statement mean? It implies that the individual who is taught music thoroughly has the advantage of a mental drill so extraordinary that the average intellectual attainments of the average person must suffer by comparison.

Let us take the extreme case of the accomplishments of a great virtuoso. We asked Mr. Josef Hofmann for a representative program with a view to having the mental operations analyzed and audited. Mr. Hofmann sent us the following:

Bach-Liszt, Fantasia and Fugue in G Minor.
Beethoven, Sonata, Opus 106.

Chopin, Ballade in F Minor.

Chopin, Prelude, Opus 28, No. 1.

Chopin, Prelude, Opus 28, No. 8.

Debussy, Soirees dans Grenade.

Bokafrepp, Marche in F Minor.

Strauss-Godowsky, Hedermaits.

This program was placed in the hands of a member of our staff with a view to estimating accurately all of the mental operations involved.

The work of counting the operations (notes and fingering, accidentals, interpretation, rests, pauses, phrasing, pedaling, metre, rhythm, and other details) took this musical expert nearly a week to audit and collate, and this with the assistance of an adding machine. The result was that 319,418 operations were required in a program which Mr. Hofmann presents in not more than ninety minutes of playing time. This indicates that Mr. Hofmann's mind travels consciously and subconsciously at an average rate during this period of about 4,000 operations a minute. In no other life calling is a greater demand made upon the human brain muscles and nervous system. The musician's brain flies ahead at an aeroplane speed which makes that of the average man appear like the old-fashioned stage coach. More than this, every note must be delivered with the extreme split second accuracy of a chronometer. Every note must have the right accent,

touch, length and must bear its proper relation to the lofty aesthetic demands of an artistic masterpiece. Still more, this is only one program among scores which the virtuoso pianist is expected to retain from memory in his repertoire. His mental achievements, therefore, make those of the average professional man and the average business man appear like mere pygmies.

This giant intellectual work is reserved for the specialist, the virtuoso. However, all music study has a proportionate effect in quickening the mental machinery, sharpening the wits, improving the memory, and establishing better mind and muscle co-ordination. Time and again in THE ETUDE we have published lists of men and women who have had a fine musical training in youth, and have willingly stated that their life success in other callings has been helped by the mental discipline afforded by music. We know of one man, in fact, whose name is well known to ETUDE readers, who was in the professional musical field until he was over fifty. He then went into business and soon occupied one of the finest and most lucrative managerial positions in the country.

Another case is that of one of our best American composers whose works have been done at the Metropolitan and by our great Symphony Orchestras.

This gentleman conducts a highly successful mercantile business said to gross over \$2,000,000 a year. These facts have been stressed in THE ETUDE to convince practical parents of the enormous mind sharpening value of music study. Music study will not turn a fool into a wise man, but it

will in almost every case enormously help all who have the opportunity to engage in it. We have made this curious census of Mr. Hofmann's achievements (which is similar to that of all great virtuoso pianists) because it will assist many unthinking people to gain a new respect for the brain capacity of musicians. No wonder that Ralph Modjeski became a master of mathematical detail, that made him the world's greatest bridge builder. His training and practice of music imposed intellectual feats even greater. Examine the score of Panis et you will find a piece of artistic engineering beside which the average plan for a huge structure pales into insignificance.



JOSEF HOFMANN
Eminent Pianist and Pedagogue

THE JOY OF MUSIC MAKING

MILLIONS of people have a thrillingly good time watching professional baseball every year. Fresh air, healthy excitement, tonic sun rays, change of view, all contribute to make this amusement worth far more than the fortunes in time and money spent for it.

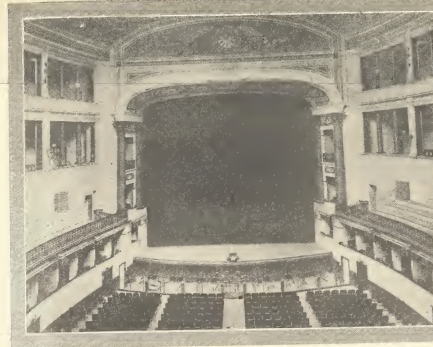
But—no one who knows will ever claim that those who go to a professional baseball game ever have half as much fun as the boys on the nine in the back lots. It is the difference between seeing and doing.

It is a wonderful experience to hear great singers, great players, great orchestral and choral groups. Because it is possible to hear them with far more frequency by means of the priceless radio and the marvelous sound reproducing instruments, teachers everywhere advocate their importance. Musical ambitions, taste and culture in America have advanced more in twenty years than during the two previous centuries.

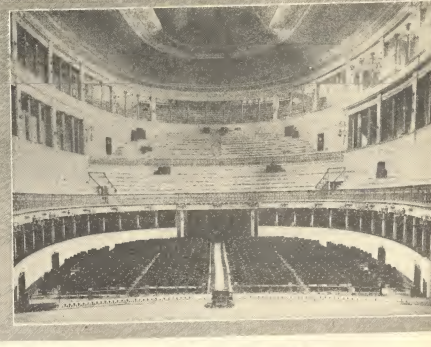
On the other hand the experience of actually singing or playing or participating in choral or orchestral groups affords a marvelous and different kind of brain discipline resulting in intellectual, musical and cultural experiences which must always be of incomparable importance. A few terms of lessons on the piano, for instance, open the understanding to the art, making all musical contacts thereafter vastly more enjoyable in this age of tonal miracles. All music thereafter becomes far more intriguing.

The value of hearing great music is inestimable. It is virtually revolutionizing our civilization and is repopulating homes deserted for outside diversions. We know from past experience that this is merely a harbinger of a huge desire upon the part of intelligent and well informed people to provide the incalculable advantages of the study of an instrument, or the study of the voice for their children—not merely to make more professional musicians, but to produce better drilled brains, finer, sharper minds, and loftier souls, such as only a well regulated and persistent musical training can bring about. Educators and psychologists the world over are united upon this vital point in our civilization. Study Music!

"MUSIC STUDY EXALTS LIFE"



THE POLITEAMA IN FLORENCE



A VIEW FROM THE STAGE

NOTE THE EGG-SHAPED CONSTRUCTION

Music in the City of Flowers

THIRD IN A SERIES OF MUSICAL TRAVELOGUES—MEMORABLE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

MANY YEARS AGO I saw for the first time a mandarin duck. For a long time I had been admiring its prototype in Chinese prints, screens and porcelains, but never in the wildest figments and pigments of imagination could I conceive that such an odd and pyrotechnically colorful bird existed. In much the same manner I had seen on the hats of my lady friends many queer and beautiful artificial blossoms I had never known and never supposed existed. On the street corners of Florence these lovely botanical oddities are everywhere to be seen. One does not find them in the profusion that floods one's sense of beauty at Nice or Cannes; but in the wonderful Florentine setting, smothered with age, one readily understands how this came to be known as Florence—the city of flowers.

The atmosphere of Florence is that of aesthetic loveliness. In no other place in the world are the evidences of culture so indelibly impressed upon the people. The soulful beauty of their countenances, the gentleness of their manners, the dulcet sweetness of their voices, challenge forever any suspicion that art surroundings may not make an impress upon society.

Historical Background

FLORENCE, as a city, is very old. It dates from 187 B. C.; but in addition to this there is an atmosphere of age which has been retained in the city, which gives the impression that it is one of the oldest of the Italian municipalities. Tradition says that the city was reduced to ruins in the time of the Goths and the Huns. Charlemagne is believed by some to have resided for a time in the city. Florence and the Ghibellines made The Guelphs and their chief arena of battle for years. Finally the Guelph family triumphed and there was an era of comparative mediæval peace, during which various guilds of art workers were suffered to flourish. Glorious days! The art of the world has ever felt the impulse of this mighty hour.



THE COORS PALACE

Enter the majestic spirit of Dante, greatest of Latin poets. Even such a genius was compelled to leave the city in exile, while warring factions among the Guelphs contended. Fires, plagues and floods devastated the city, but the art spirit was not to be annihilated. The city grew in wealth and power. Artists flocked to receive benefits from the rich patrons. The Medici family with Lorenzo the Magnificent at its flood tide, introduced another era of artistic advance. Savonarola, reformer and fanatic, came and paid for his heresies at the stake. Michelangelo, Giotto, Fra Angelico, Fra Filippo Lippi, Botticelli, Leonardo da Vinci, Raphael, del Sarto, Donatello, the della Robbias, Verrocchio, Benvenuto Cellini, Orcagna and other great painters, sculptors and architects poured their genius into this glorious city; so that to-day there is nowhere in the world anything that can equal its art galleries. The Pitti Gallery and the Uffizi Gallery, connected by a long corridor surrounding the Ponte Vecchio (Old Bridge) over the Arno, demand months of study even to comprehend their greatness.

Florence and Music

THE NATURAL inquiry of the musician is, "What influence had all this art achievement upon music? Then one is immediately confronted with the great modernity of practically all great musical undertakings. Let us make a comparison. Giotto died in 1337, Angelico died in 1455, Lippi in 1469, Botticelli in 1510, Da Vinci in 1519, Raphael in 1520, Michelangelo in 1564. All this amazing art civilization was accomplished over one hundred years before the birth of Bach in 1685. Yet it must not be supposed that there was not music in abundance in Florence in its halcyon days. The great paintings of the master painters often portray musicians. Let us regard for a moment the first momentous musical undertakings of Florence. Toward the end of the sixteenth century we find a group of eager amateurs and semi-professionals gathering in the

On this spot the first operas were given in 1594 (1977). The white tablet on the left records the event.

house of one Giovanni Bardi, Conte di Vernio. Inspired by the Renaissance movement, they endeavored to give relativity to the musical decoration of the Greek Tragedy. Perhaps they never discovered that there is no existing tonal bridge whereby the modes of the ancient Greeks can be effectively translated into modern intelligible notation. However, the opera was a glorious one. It was this group of chauvinists who paved the way to the development of opera, and it was in Florence that what we regard as the first operas were given. The group included Vincenzo Galilei, father of the immortal scientist and astronomer (E po si move), Jacopo Peri and Giulio Caccini. The latter was called to Rome in 1592, to become the Maestro di camera for Pope Clement VII. The group then found fame in the Court Palace where was produced Peri's "Dafne" (1597, according to many authorities) accredited by many as the first opera. True there had been a *commedia armonica* called "L'anni parrasio" by Vecchi, done in Modena in 1584; but this was more like a cantata than an opera.

The First Opera

NO TRACE of the manuscript of "Dafne" has ever been found. The masters thought that they had really effected a revival of an ancient form. In fact, they had created a newer and greater form. From his experience in writing "Dafne," Peri was enabled to ascend to loftier heights, although he was by no means one of the ablest contemporaries of his time. "Dafne" was so well liked that when Maria Di Medici made up her impetuous mind to take Henri IV of France as her husband, Peri was commissioned to write an opera or lyric drama. He chose for his plot "Euridice" and created a *Dramma per lo Musiche* which was given in 1600. A copy of this work is now in the British Museum. The original copy is in the Newberry Library of Chicago.

Naturally the musical pilgrim is anxious to turn to the spot where such a momentous event occurred. The Palazzo Corsi is on the Via Tornabuoni. The original architect was none other than Michelangelo himself, although it has been largely rebuilt according to plans of other architects. Ask any street urchin in Florence where one may find the "David" of Michelangelo, and he will tell you, adding that the copy in front of the Palazzo Vecchio must not be taken for the original. Ask him where Cellini's "Perseus" is, and he will take a great pride in showing it to you. Finding the birthplace of opera was another matter. Two of the intelligent Italian police had never heard of it, although they stood under the shadow of the building. Even the bookkeeper in a propertors' shop on the other side of the street had no idea that opera was started on its mad way, in Florence. The janitor, or porter, thought that I was inquiring for a recently deceased tenant and could not be persuaded to deist looking in his book for the last address of Jacopo Peri. Finally after doing a little strolling on a back street I found this tablet on the building.

Jacopo Corsi, Patrizio Fiorentini nella sue viene case, già tempo, demolito, accolto nella seconda metà del secolo XVI il fiore dei letterati musici e pogni fa delle loro discipline dato collare E favoreggiatore generoso di ivi fece rappresentarsi nel MDLXXXIV. Con musica sua di Jacopo Peri, La Dafne, Dramma di attavio rinfrinco prima frutto de sapiente studi della camera del Conte Bardi e prima opera del rinovata melodramma.

The date given, 1594, does not correspond to that found in many books of reference. (1597). It seems hardly likely that the Italian historians would have had this cut in stone on a tablet without investigation.

German Opera in Italy

NO WENT US LEAP over three centuries and a quarter—a trifling miracle in these days of radio, aeroplane, cinematograph, vitaphone and television. We find ourselves again on the banks of the Arno. Not far distant is the Politeama. Politeama, is, apparently, the name for any kind of a large theatre in Italy. Some of the auditorium is used for vaudeville, sometimes for a circus, sometimes for concert, and sometimes for grand opera. The Politeama in Florence is unusable. It is located on a residential street far from the center of the business section. Passing the building one would find it difficult to imagine that it was a theatre were it not for the incessant loud little announcements of future programs on the front. Inside, it resembles a colosseum—the structure being more oval in form than American theaters, the one gallery mounting gradually to the lofty ceiling in the rear. To-night, there is opera. It is a gala night. The first performance of "I Maestri Cantori di Norimberga" di Riccardo Wagner is to occur under the "City of Flowers." Here is a real surprise. "Die Meistersinger" in Italian! The production naturally brought out a very large number of representative audiences of the cultured music-lovers of Florence.

When they arrived at the Politeama they discovered, on entering, a curtain upon which was plastered the advertisements of dentifrices, watches, autos and other merchandise. Shades of the immortal Richard—surely this is not the mystic screen which concealed the Mastersingers of Nuremberg! But we are in Italy, and it seems quite a marvel that we are listening to Wagner at all, when we realize the hostility which greeted his earlier works in this land of "opera" opera. The Italians are a nation of individualists. Their outlook upon life is far more likely to be subject to traditions, and even to superstitions, than to laws. That is what makes the accomplishments of Mussolini so amazing. Here we find, on entering the Politeama, the sign "E Vietato Fumare." Later, in the great auditorium, one sees two huge signs on each side of the wall, "E Vietato Fumare." Translated into English, this means "Smoking is Forbidden." Translated back into Italian it means "Smoke as Much as you like." In other words the opera goes, in the balcony at least, looked like constellations of fire flies, and the prohibitions had no meaning whatever.

To the "Wee Hours"

ONE CONDITION of the performance staggered us. Imagine "Die Meistersinger" commencing at nine P. M., and ending at two-fifteen A. M. But that was not all—the audience, almost wholly Italian, stayed until the last strains of the plauded vociferously. In fact, while the Italian audiences had to have their occasional outbursts of enthusiasm during the act, the German audience, by hisses of the consent, they burst forth at the end of each act with an enthusiasm that was distinctly Latin. Perhaps it was a wise provision that the ushers passed down the aisles during the acts, selling ice cream and chocolate milk shakes to cool the throats of the heated patrons. Human nature is much alike. Years before the war we saw German audiences trapeze out of the *Welfedelle* at Bayreuth and munch sausages and beer. The only dif-

ference was that the Germans at Bayreuth did not profane the temple with food.

But what of the performance itself? How does "I Maestri Cantori" differ from "Die Meistersinger"? We wear glad to confess that it proved one of the most beautiful experiences we have ever known. We had heard the opera in German, scores of times. In Italian it took on an entirely new complexion. Of course it ought to be German to fit into the picture of the performance. Frankish town; but, after all, German, even when sung at its best by the greatest artists, is a vigorous north tongue entirely lacking in the dulcet and around character of Italian. When we began to enjoy the great master's music as we never had before. If you have never heard "Die Meistersinger" in Italian, you have missed a great musical delight. The scenic presentation was excellent, although lacking in the modernity with which some of the operas are mounted at the Metropolitan in New York.

The orchestra, which included many women, was splendid and was ably directed by Antonio Guarnieri. The cast and the

chorus were also remarkably fine. The *Hans Sachs* of Luigi Rossi-Morelli was one of the very finest we have ever heard. Here is a singer America should know. There was a fine spontaneity about the performance and we felt honored to be present on the occasion of its first presentation in Florence.

What impressed most of all, however, was the exultant manner in which the audience enjoyed every moment of the performance. Like all other people, the Italians are composed of all classes. Enjoyment is a necessary part of their existence. They receive it with the same delight that they enjoy their *chianti* and *oretti*. They do not challenge it. It is a matter of fact they resist restrictions and inhibitions as much as residents of the north enjoy enforcing and observing them. At Perugia I went to visit a moving picture theatre at which was given the performance of a very popular Italian film, "Napoli è una Canzone." ("Naples is a Song").

(To be concluded in THE ETUDE for October)

Improve Your Stretch

By ALICE M. STEEDE

EASE in arpeggio and chord playing is made more quickly attained if the hand has good stretch. For the fortunate people who possess this naturally, but with others it must be the result of daily practice. The following exercises



will be found very useful for easing the octave stretch, and also for strengthening and freeing the fourth and fifth fingers. Chord playing demands elasticity not only between the first and fifth fingers but also between the fourth and fifth fingers. They are familiar difficulties requiring as they do a wide stretch between the second and fifth fingers. To play the chord of C, thus:



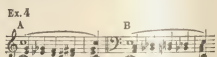
and hold down the notes thereof without

using the thumb is one secret of developing this stretch.

This exercise should be carried up and down the keyboard and may be varied by alternating the middle notes, thus:



Still another exercise that has been found useful, though perhaps more a test, is the following (A):



In the left hand (B) the corresponding stretch will be found on the F octave. These exercises should all be used with great regard, after each effort, to relaxation of wrist, hand and fingers. If the pupil has been already for some time lifting the hand from the keys by raising the wrist and allowing the fingers to dangle, all will be well. Otherwise, if the inevitable strain of stretching is not relieved, fatigue may result. The pupil finds these effective and, like the modern medicine capsules, "easy to take." Also the beneficial results show immediately.

Keyboard Facility and Agility

By E. CONSTANCE WARD

THE essential requirement of every pianist is the possession of keyboard facility and agility. These qualities naturally exist in varying degrees, from the virtuosos downwards, and a high standard can be acquired by every hard-working student. Facility may be described as the easy finding of one's way about the keyboard, and chords without hesitation on any part of the keyboard. Agility is the power controlled by the essentials of time, rhythm and variety of touch.

Our standard of attainment in agility is proven when we attempt the performance of untimed music; we may be visualization goes, but do our fingers and hands respond as promptly as we wish them to? Naturally the more training they

receive the better should be their response. Constant repetition of passages will in time produce subconscious action of the fingers, which some call finger memory. This does us very good service up to a certain point. But it is not always to be relied upon.

For acquiring agility, a few practical hints may be acceptable. Take a passage containing about eight equal notes of motion within an octave, right hand. Play this once through at a slow tempo, one note to a beat, in the center of the keyboard. Then repeat in the octave next above, allowing the time of one note only to elapse while changing the position of the hand. Then move to octave below the original one, then up again to octave above the second, and so on until the whole compass of the pianoforte has been played on.

THE ETUDE

THE ETUDE

How to Extend Your Hand Without Injury

By LESLIE FAIRCHILD

THERE ARE many pianists who are handicapped in playing simply because their hands are too small to span the wide stretches that occur in many of the compositions. They spend hours working on pure finger and wrist exercises thinking that their technique will develop eventually to enable them to execute difficult passages with ease.

It is a fallacy to think that finger or wrist work will take the place of well-chosen exercises in extension. The judicious use of which will make the hand more supple and will enable the student to play with precision passage work, scales, chords, arpeggios, octaves and triads.

Exercises in extension should be made part of the daily practice and common sense should be used in employing them. If the hands are rather small or have become contracted for lack of technical work, special caution should be taken to avoid too strenuous extensions. By using at first only those that are mild in their action the student can increase by degrees to exercises requiring a greater span of the hand. Of course, there must be a slight pull or strain to make the effect telling.

Extensions are also excellent for putting the hands in playing condition after practice has been neglected for any length of time. Ten or fifteen minutes a day given over to extensions will reduce greatly the amount of time devoted to finger work.

Supplis Skin Between the Fingers

PERHAPS ONE of the quickest ways to size up the condition of one's hands is to notice the amount of skin or web between the fingers. Lary hands have an abundance of this loose flesh, which is entirely absent in hands of a great pianist. An excellent way to reduce this web is to rub the hands in warm water and then massage between the fingers with cold cream.

There are a great variety of exercises for extension, some of real value, others injurious and conducive to disastrous results. It was Schumann, you remember, who rendered his hand useless for piano playing because he attempted to widen artificially its stretch by means altogether too strenuous. It is advisable for the student to use his own judgment by selecting and practicing only those exercises that are well within his physical capabilities.

The following has been accredited to Leschetizky and cannot be recommended too highly. In order to receive the greatest benefit from its use, the student must follow minutely the instructions given. He will notice that the second point to observe in practicing is "with knuckles raised." This means that the hand must be so arched and the knuckles raised so high that the blood is drawn away from the surface. A soft, even or silken touch should be used as a wedge, the construction of which is shown in this illustration:



All of these exercises should be played slowly, legato, loud, emphasizing the intervals with special clearness, lifting the

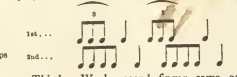
fingers well without straining violently and using caution not to over-fatigue the hands.

Knuckle line straight
Wide knuckles above
Wrist low
Wrist flexible
No low knuckle
Use great strength in tips

Points to observe.....
1st...
2nd...
3rd...
4th...
5th...
6th...
7th...
8th...
9th...
10th...

First: Start the exercise by alternately raising and lowering the wrist, throwing great strength on the tips and keeping the wrist in a perfectly flexible condition.

Second: Hold down 5, 4, 3, 2 and play thumb with following rhythms:



Third: Work second finger same as the above.

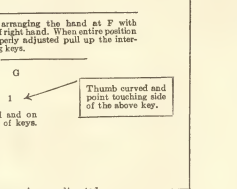
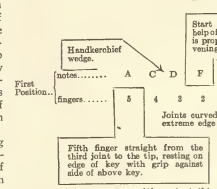
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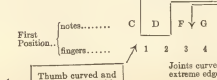
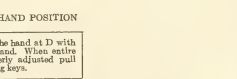
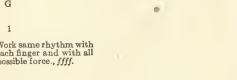
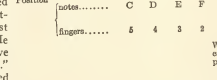
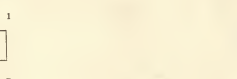
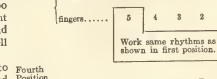
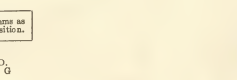
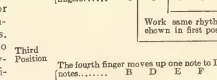
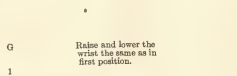
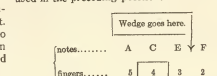
Third: Work second finger same as the above.

LEFT HAND POSITION



SECOND POSITION

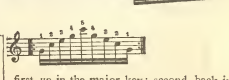
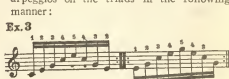
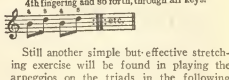
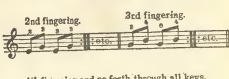
The third finger moves up one note to E and the wedge goes between the second and the third fingers. The fourth finger is worked on C as the first and second are used in the preceding position.



(Now carry out exercise at top of next column.)

An exercise recommended by Josef Hofmann to widen the natural stretch of the hand is: before playing, soak the hands in rather hot water for several minutes. While in the water stretch the fingers of one hand with the other. By doing this daily the student will gain in strength, provided he refrains from forcing the fingers, and provided also that he is young and his hands are flexible.

Another excellent exercise in extension is to play the trill at an interval of a third (the first fingering is suitable for very small hands):



first, up in the major key; second, back in

(Continued on page 664)



BEETHOVEN LISTENING TO THE MUSES

Reproduced Expressly for The Etude, from the Etching of Ludovic Alleaume.

The Folk Element in Music

The Study of Nationality in Music

By A. EAGLEFIELD HULL (London)

BIOGRAPHICAL NOTE

Dr. Eaglefield Hull, one of the best-known English organists, was born in the Leicestershire town of Market Harborough, of hunting fame. After having been trained in London, under Dr. Charles Pearce and Prof. Tobias Matthay, he made extensive study-tours in Europe. As an editor of organ music he has been very busy, having edited the complete works of Bach, Rheinberger, Mendelssohn and Guilmant. Dr. Hull has composed much music for the organ and written largely about the instrument. His manual, "Organ Playing: Its Technique and Expression," is a standard work. At the early age of seventeen he took the Royal

College of Organists (London) Diploma of Associateship and in the following year obtained the Fellowship. He matriculated for Mus.Bac. at Queen's College, Oxford, and he secured the degree of Mus.Doc. at the early age of twenty-eight. He has frequently acted as Examiner at the Royal College of Organists. His recitals have been successful all over Europe, at Bergen, Frankfurt, Paris, in Switzerland, Italy, and in Austria, as well as in leading British centers. "High Flies the Crane," the famous Hungarian folksong mentioned by Dr. Hull, appears in this issue of THE ETUDE in a piano arrangement by Kleinmichael.

FOLK-MUSIC stands at the base of all music, and it is to the folk-element in music that we owe all those qualities which constitute what we call racial characteristics and nationality in music. It is quite true that music is the most universal of all the arts, and that its appeal is wide, strong and deep; but all music must have had its beginning with the voice and the red-pipe of primitive man; and even in the earliest musical stages, racial differences counted for a good deal.

Mrs. Kennedy Fraser of Edinburgh regards it as significant that the Hebridean folk-music bears a striking resemblance to the ancient tunes of the Japanese. There is even a legend in the islands that it was a little bird from Japan that brought the music to the Hebrides. This may have been so in the far distant past; but nationality, though but a subdivision of race, has still left a very strong impress on the folk-music, which adds no little to its value, quality and interest.

What is Folk-Music?

LET US broadly define folk-music as natural, spontaneous melody. Natural and spontaneous it is indeed; but we must remember that only the best has come down to us. This preservation of the best has been wrought by some wonderful natural force, working unseen, bringing it about that only those tunes which possess the greatest beauty or the strongest character and vitality have been preserved—by reason of their universal and apparently ageless appeal.

Take the so-called Londonderry Air, for instance. It fulfills all the canons which we apply to the greatest musical works of art. Let us call folk-music, unconscious, untutored melody and art-music conscious, tutored workmanship. Art-music brings into play all the devices of variety of harmony, vigor of rhythmical resources, logic of development, arrangement, construction, part-writing, surprises of tonal-color, touch, phrasing, and so on. Indeed I am not sure that "art-leaves" and "art-fulness" would not express most readily the distinction necessary for the consideration of our fascinating subject.

Varied Views

THERE ARE two views regarding the use of actual folk-music, which are strongly opposed to one another. Many people hold that the best thing to do with a folk-song is to leave it alone; to let it be heard unadorned, either without accompaniment of any kind, or at most with but a few simple chords which most readily associate themselves with it. Indeed there are many folk-tunes, such as the Welsh song *The Ash-grove*, which stubbornly resist anything other than the simplest and

barrest harmony although they might be easily developed to any extent along a purely melodic line. The partisans of the other side hold that a folk-tune which has survived the ages can, by the very virtue of its ageless merits, readily adapt itself to the characteristic idiom of one generation after another. Cyril Scott has treated some of the oldest folk-songs in the world—*Sumer is i-cumen in*, *Ar lwyd y nos* (*All Through the Night*), and others—to the most modern harmonies.

No New Craze

IT IS CERTAINLY true in Italy and in England that, at the birth of European music as an art, the gulf between

it and folk-music was both wide and deep. But as we follow the story of music through the ages, we cannot help noticing that whenever art-music seemed in danger of becoming too artificial, too professional, we always find some composer or other turning its course for refreshment and re-juvenification back to the basic principles of the folk-music. With the Tudor composers in England, it was Giles Farnaby who clothed the English folk-tunes with fresh harmony and with graceful little garlands of notes; and it was William Byrd who made "variations" and "doubles" on the street-songs.

We find among the pieces of Frescobaldi, the most famous Italian organist in

the seventeenth century, a *Bergamask*, which was obviously founded on a popular tune. "He who plays this," he facetiously writes over the copy, "will learn not a little." Thousands flocked to hear his organ recitals in St. Peter's Cathedral at Rome. The well-known *Pastoral Symphony* in Handel's *Messiah* was founded on a tune played by the shepherds and village musicians from the Italian countryside, who came piping into the towns on feast-days. Handel had copied this down, and probably many more, when in Italy, just as he did, later on, in England, whenever the opportunity presented itself.

Folk-songs Made From Chorales

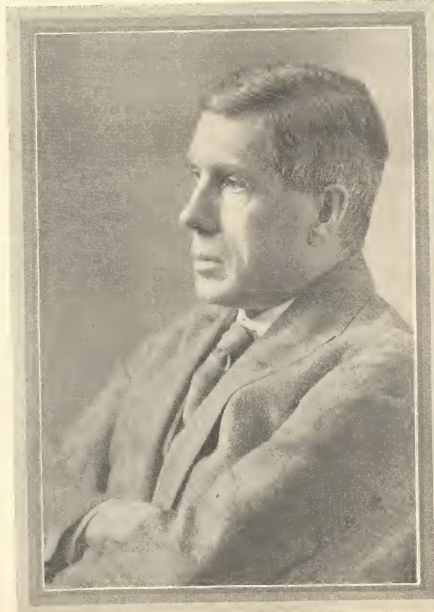
THE CHORALES and carols stand in the same relation to the more elaborate Church music as did the folk-tunes to the more polite, secular pieces of the music-rooms and the presence-chambers of the wealthy Italian Renaissance princes. The connection between chorales and folk-songs is a very close one. The well-known chorale in Bach's *St. Matthew Passion* was originally a popular love-song—*Mein Gott ist mir verzwirrt*—composed by Leo Hassler. Twelve years later the tune was set to Knöfel's funeral hymn, *Herrlich ist mich verlangen*, with which it is still used, as well as with Gerhardt's Passion hymn *O Haupt voll Blut und Wunden*. The chorale *O Welt, ich muss dich lassen* formerly belonged to the folk-song *Innsbruck ich muss dich lassen*; and the well-known *Was mein Gott* was adapted from a French love-song *Il me suffit de tous mes menas*.

Luther actually had to discard an adaptation from the folk-tune *Aus Fremden Länden komm' ich her*, as it still retained too much of its popularity in taverns and on dancing greens. Schweitzer tells us that Luther was compelled to let the devil have the tune back again and replace it with another, probably by Luther himself. This fine tune has always been associated with Luther's Christmas hymn *Vom Himmel hoch da komm' ich her*.

A hymn and song book, published at Frankfurt in 1571, bears on the title-page:

"Street songs, Cavalier songs and Mountain songs, transformed into Christian and moral songs, for the abolishing in course of time of the bad and vexatious practice of singing idle and shameful songs in the streets, in the fields and at home, by substituting for them good, sacred, honest words."

Dr. Wilson (from whose interesting book on the "Chorales" I have quoted) says that this use of secular tunes for educational purposes was not an entirely new idea at the Reformation, but that examples are found of similar adaptations of folk-songs in the previous century; and indeed

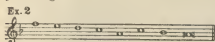


EAGLEFIELD HULL

this borrowing from primitive sources continues right up to the present day. One of the most popular of Hungarian folk-songs:



was obviously adapted from the old church plain-song:



American Idioms

THE QUESTION of what is American music has an intriguing effect on any consideration of the folk-idiom in art. America is a collection of entities, and it is just as reasonable for a Southern State composer to look to the Negro tunes as it is for a Northerner to study the Red Indian music. It would be a great pity to accept the usual comment, which rises so easily to the tongue, that the sources of very shallow things upon which to found an art; for the Indian music (as Frances Denmore has well shown in her two Smithsonian books) is as rich, as varied and as fruitful as any other fund of national folk-music in the whole world. Her studies of Mandan and Hidatsa music, and her musical researches amongst the Chipewas and the Sioux, may be worthily compared with the great labors of Borodin, Rimsky-Korsakov and especially of Eugene Linie in Russia.

Delius and MacDowell

OF COURSE the urban composer must be more cosmopolitan in style than the country-dweller; but there is no avoiding the fact that most of the great music of the past was either written in the country, or at least inspired by it. The British composer, Frederick Delius, tells us that his own peculiar style is due to the deep impression made upon him in his early years by the luxuriant, tropical scenery of Florida; and I may be wrong but it always seems to me that the music of MacDowell breathes the perfume of the pine forests of the German highlands rather than the country round his summer home at Peterboro, New Hampshire; for it is where a man spends his impressionable years that counts for so much in artistic creation and the formation of his style.

Instruments Influence Composition

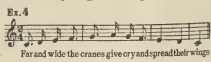
IT WOULD MAKE a fascinating study to trace the influence of the national musical instruments on the folk-music of the various nations—the lalalala in Russia, the cimbalon in Hungary, the bagpipes in Scotland, the veena in India, the guitar in Spain, the harp in Ireland, the hardanger fiddle in Norway, and so on. It is the popular instrument of the countryside and of the plains, which so deeply a national impress on music. The tuning of the hardanger fiddle, showing in Grieg's harmony, is as remarkable as the guitar "fourths" that live in the music of the Spanish composers.

Rhythmic Traits

THE PARTICULAR favor shown to certain kinds of rhythm is also another important fact. Indeed, where the instruments are constructed along ordinary diatonic lines, it is to the rhythms that we must turn for the chief national characteristics. There is nothing in particular, for instance, to mark the melody of Dvořák's *Largo* in the "New World Symphony" either as Bohemian or American:



but there is no mistaking the following tune for anything but Hungarian:

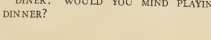
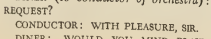
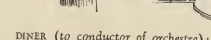
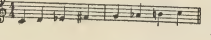
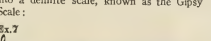
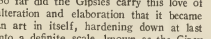
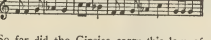
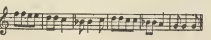
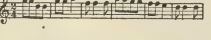
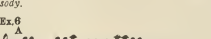


This limping rhythm of the Magyar songs is as unmistakable as the Scotch "Snip," or the three-bar phrase in the Russian round-songs, or the five-four bar of the Basque *Zortizola*:



The Gipsy in Europe

HOWEVER, we must always distinguish carefully between the real Hungarian folk-songs and the later Gipsy versions which Liszt, Korlay and others readily adopted as synonymous. The Gipsy only adapts; he never creates. In Hungary, he has done with the Magyar folk-music just what he has done in Spain with the Spanish. He has altered, ornamented and elaborated it, often almost beyond all recognition. It has taken a twentieth century Béla Bartók to sort out these tangled skeins. Let the pianist compare these two Magyar originals, which Mr. Béla Bartók gave me, with the two themes used by Liszt in his *13th Rhapsody*.



A Test of Sincerity

IT IS ALL very well to accuse people of using folk-songs for lack of real creative gift, but there is much more to be said concerning the matter. *National Idioms are a test of sincerity as well as of race.* No one was wider of the mark, or more superficial than Beethoven, when he set the Scottish and Irish folk-songs for the publisher, George Thomson, of Edinburgh. On the other hand, only a Grieg could have converted the Norwegian folk-music into an art with a universal appeal. A national folk, even one's own, cannot be consciously adopted in art, as the British Carnegie Music Trust advisors have found to their complete discomfiture. After ten years' imposition of a conscious national idiom on all that their pianists, they have withdrawn from the field with no proof at all that their plan was right.

Modal Boredom

ON THE CONTRARY, this gazing back at old a tradition merely leads to an old medieval mode than which nothing is more impersonal, and nothing more circumscripted. Vaughan Williams and Holst in England now go on spinning lonely meditations on solitary heaths, which are all as like one another as two peas. Beethoven did not progress thus; nor does Schoenberg.

Racial Traits

WHEN WE TALK of nationality in art, we do not think so much of political or national boundaries, as of that impress on a composer's work, which is brought about since unconsciously by his racial inheritance, his environment, and the national traditions of his country. Nationality, in the political or geographical sense of the word, a man may easily shed. By residing the statutory period in a foreign country he may change his passport. But in the deeper meaning of the term—his mental and spiritual outlook—he may never rid himself of his nationality, plan he never so wisely. For with human-kind there is a power that guides and controls its progress, the genius of the race; just as with social insects such as bees, there is, what (for lack of a more scientific name) we call the genius of the hive. We see it in architecture and in painting, as well as in music. And in all art-work that is sincere, this national spirit is ever present.

The Part of Nationality

BUT HOWEVER IMPORTANT and idiom are, nationality in art can never be more than a part of the whole. Though it is a sure proof that a man's art strikes deep, yet we must never forget that a genius, or a strong individuality, can overcome all regional, national, or political boundaries. Grieg's study and love of the Norse music, for instance, was a great factor in the spread of his music; but it was his genius and individuality which carried his music to the far corners of the earth.

A Universal Musical Language

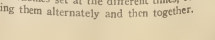
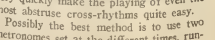
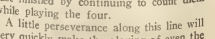
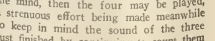
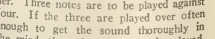
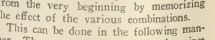
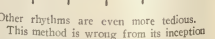
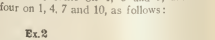
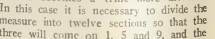
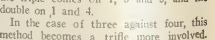
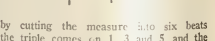
IT MAY WELL be that, since the marks of a nationality have been deeply engrained on the various scale systems, these differences will in time be worn level, and the universal music of the future will then absorb all that is best in the folk-musics of all the nations. Whether the universal language of the future will be something after the style of Scriabin, of Schoenberg, of Stravinsky, or of Bartók, time only can prove.

"Music has not and cannot have the wild explosive humor which it makes us rock and shake with laughter; but, on the other hand, it has treasures of wit which will forever remain the envy of literature. It is wit carried into the realm of abstract sound, purified from all elements of weakness and made lovely as the laughter of a child."—ALEXANDER LIBERT-SMITH.

Cross Rhythm

By LAWTON PARINGTON

SEPPING UP the measures in fractions small enough to cover both rhythms involved seems to be the general method in treating cross-rhythms, thus keeping a single-metre grass, so to speak, under the effort required. As in the following:



THE ETUDE

The Rhythmic Educational Value of The Toy Symphony

ARTICLES BY PRACTICAL TEACHERS WHO HAVE FOUND REAL PEDAGOGICAL IMPORTANCE IN THESE DELIGHTFUL "MAKE-BELIEVE" RHYTHMIC ORCHESTRAS

How to Prepare a Rhythmic Symphony Score Editorial Note

This is really a very simple task which any teacher may accomplish with ease and pleasure. Secure two copies of the piece which you desire to turn into a rhythmic study. Next cut out the first line of music and mount it at the bottom of a piece of plain paper of sheet music size. Now above this draw horizontal lines about three-quarters of an inch apart. Then draw perpendicular lines extending upward through the bar lines of the piano part. Next write at the left side of each line the name of the rhythmic instrument to be played by each child.

In this issue our readers will find an excellent rhythmic orchestra piece "Drum, Pipe and Trumpet" by Frederica Franklin.

Selection of instruments is dependent upon the size of the group you are leading, your taste as to the needs of the composition and the mental and musical capacity of the performers. In the case of instruments having definite pitch, choose only those which give the tonic (first note of the scale) or the dominant (fifth note of the scale) of the movement which is to be played. The number of instruments used is by no means arbitrary.

The Rhythmic Orchestra

By J. LILIAN VANDEVERE

"O H, YES!" you say, "The Toy Symphony! That's where all the pupils have whistles and rattles and drums, and they bang and rattle and hum and play at once." Or you respond dubiously, "Toy Symphony? I saw some scores. The parts are expensive and difficult, and the print is too fine to be read easily."

But, all such prejudices aside, let us consider the Toy Symphony as a definite part of the piano pupil's education.

With piano pupils there is too much mechanical counting and all too little real feeling for rhythm. Modern educators have shown us that the best way for a child to develop a sense of rhythm is to give bodily expression to music. Work with percussion instruments and simple scores affords this opportunity. It also gives valuable training in muscular response to visual symbols, the basic problem in reading music. In rhythmic work, such training is given without the distraction of attending to pitch.

The rhythmic orchestra work is a splendid feature of the class lesson and a stimulus to every pupil. If it is associated with kindergarten work in the minds of some teachers, they have only to try out the rhythmic orchestra with high school pupils, in a definite and dignified way, and see how eagerly and intently these individuals follow it. They even look forward to it as a sort of dessert and feel cheated when it is not a part of the class work at each lesson.

Some teachers are afraid that hilarity may run high if the pupils are allowed to have anything so enjoyable as the work with the various instruments. There are two points to bear in mind, which obviate any such difficulty. When you first present the work, explain that it is part of the regular class work, and make a rule that anyone who touches the instrument before the order is given will lose his chance to play. This rule, clearly made and strictly enforced, is all that is necessary. The pupils are too interested in playing to lose any chance to share the pleasure.

Where the Scout Drummer Comes in BOYS ENJOY the rhythmic orchestra, and, if you are lucky enough to have a Boy Scout drummer, he will be the nucleus for a splendid group of players. The mischievous scamps and the indifferent or sullen ones all brighten up when the instruments are given out. The troublemaker boy is the one whom you should ask to collect and put away your instruments. He will thrive under the responsibility.

If the pieces you select for piano accompaniments are essentially rhythmic and obvious in structure, even young beginners can be included in the orchestra.

As soon as the pupils know how to play

We have used this delightful little composition as an example, largely because it may be procured also in a wonderful record made by the Philadelphia Orchestra (Victor 1312) and in a record by the Russian National Symphony Orchestra (Columbia 113 M) and other similar records made by other recording companies. (There is also a Toy Symphony record—20215 Victor.)

It is a very simple matter to adjust the speed regulator of the record so that the pitch will conform, when so desired, with the pitch of the piano. A fine record like this, with a good piano and the rhythmic instruments, is likely to produce an effort which the children will describe as "just grand." Seriously, the educational value for the child is very great. You will find on page 713 of this ETUDE, "Drum, Pipe and Trumpet," by F. A. Franklin.

In addition to the articles in this issue, "A New Toy Symphony Every Month" by Isabelle Taldiferro Spiller appeared last month. In the October issue we will present "Fun With the Rhythmic Orchestra," by J. Lilian Vandevere.

the different instruments, they should make their own scores. There is no better form of written work, for it has a project back of it, and this gives a reason for the puzzling, often hazy note and rest values. This preparing of scores is the finest sort of ear training. Not only is the rhythm clearly impressed but also a sense of musical form is developed. The pupil who has made a triangle tinkle crisply on a certain staccato passage will play similar passages in his piano music with more understanding and accuracy.

The only new symbol for writing of the rhythmic orchestra numbers is very effective. Including a large group of children, it gives an ensemble not possible with the piano alone. If a duet is played at the piano, together with an ensemble of fifteen or twenty of the percussion instruments, a really musical and worthwhile effect is produced. If there are two more advanced pupils who can play a brilliant duet, even simple instrumentation against it will sound well.

To the children who are rhythmically slow, this training is very helpful. In the effort to keep up with the group, they grow more alert, and gradually their rhythmic sense awakens. Their piano work improves and their whole musical feeling responds with encouraging growth.

The excitable children who loathe metronomes and squabble over duets are the most enthusiastic members of the orchestra. Where admonition fails and enforced counting irritates, the merry throb of the rhythmic tunes is a delight. The laggards stretch every nerve to keep up, and the fly-aways count volitionally let their rush ahead and spoil the joyful chorus of sound.

The music teacher who knows the needs of young pupils realizes that the vigorous

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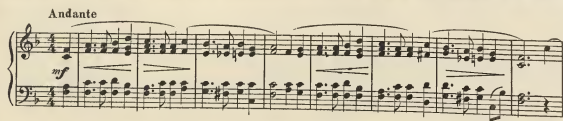
Master Themes the World Loves Best



Schumann's "Träumerei"

IT IS most often the case that the simpler, more unassuming compositions of a great composer are the very ones that most enduringly win the hearts of the world of music lovers. Schubert's *Ave Maria*, brief and certainly not at all complex in structure or otherwise, is an outstanding example of this truth. Another is the lovely *Träumerei*—or "Revery"—by Robert Schumann. This latter is one of the "Childhood Scenes" (*Kinderscenen*) which form the master's Opus 15, written in 1839. Prior to this date the German public—though not the critics of the press—had looked askance at Schumann's work because of its eccentricity and novelty. Now, that public began to appreciate the genius of Schumann and thronged to his support.

It has somewhere been said that this piece is the reproduction of a dream, in the poetic sense of a mind awake but tranquil and inclined to pensive revery. It is a waking dream, in other words. Moreover—and this you will realize more and more as you study *Träumerei*—it is not the dream of a child at all. Rather it is the dream of a childhood left behind, and as such its poignant beauty is colored with the multitude of joys and transient sorrows that make up the mystical, marvelous round of a child's existence.



Home, Sweet Home

OF ALL the songs which extol the simple, but unequalled, delights of home life, none, surely, has attained to any such universal renown as *Home, Sweet Home*. The words are the work of the American author, John Howard Payne, who was born in New York in 1792 and died in Tunis as United States Consul there in 1852. Payne, ever an enthusiastic traveler, spent some time in England, and it was there in October, 1822, that he wrote the poem of *Home, Sweet Home*. The song first appeared in Sir Henry Bishop's opera, "Clari, the Maid of Milan," which had its premiere at the famous Covent Garden Opera House in London on

May 8th, 1823. It is thought that Sir Henry—who, by the way, was a prolific composer and wrote nearly a hundred operas—partly composed and partly arranged this famous bit of music. At any rate, in the early editions of the opera it was clearly announced to be a "Sicilian Air."

John Howard Payne travelled widely—but we wonder if it was not his eventual feeling, as it surely must be to home is after all the sweetest; that the sights and sounds of foreign strands finally glow; and that the joy and peace that sit by one's own hearth cannot anywhere be duplicated.

The Most Amazing Achievement in the History of Music Study

The Remarkable Story of a Student who has been Blind and Deaf from Babyhood, yet Plays the Piano Fluently

By ALICE KLING

[EDITORIAL: The facts in this article seemed so incredible that we refused to publish them until they could be investigated and verified by a professional musician. Therefore we asked Dr. Karol Lisziewski of the artist faculty of the Cincinnati Conservatory to visit Miss Mar-

tin and report to us. Please read his unusual letter. This probably represents the most notable triumph over giant obstacles in the history of musical art. We have had blind musicians; we have had deaf musicians; but none before with neither of these senses.]

TO THE ETUDE:

This morning I went to see Miss Helen May Martin, the blind and deaf girl of whom you wrote in your letter of May 14th, and I do not hesitate to say that she is quite remarkable.

When I called I found her sitting at her typewriter, writing letters to different persons to thank them for the interest they took in her appearance at a musicale at the Alms Hotel here. I read some of these letters. They were written in choice English and there was not one mistake in them. Mrs. Martin whom I interviewed about her daughter said that she had used a typewriter since she was six years old.

According to the mother the girl was blind and deaf about one week after she was born—the result of a septic infection which affected both her eyes and ears. She became interested in piano playing quite early when she used to sit next the piano on which her little cousins practiced.

She seems to get some definite musical impressions and emotions through the vibrations of the tones produced on the piano. She even recognized the little *A major Prelude* of Chopin when I played it for her; I distinctly heard her say *Remembrance* (the name she has given it). She "listens" by putting her hand on the piano, and the expression of her face shows

clearly signs of emotion and pleasure. If she does not like the music she withdraws her hand from the piano.

She played for me MacDowell's *To a Wild Rose*, Chopin's *Prelude in C minor* and *D flat major*, and the first movement of Beethoven's *Moonlight Sonata*—all with astonishing sense of rhythm and hardly any mistakes. Of course one cannot expect tone-quality and technique in a case like this. But what she does is quite extraordinary, and—here is the main point for me—apparently gives her great pleasure! Among the pieces which she can play are the following: MacDowell's *To a Wild Rose*, *Indian Lodge*, *To a Wandering Ice-*

berg, Chopin's *Preludes*, *C minor*, *D flat major* and *A major*, Beethoven's *Moonnet* and *Moonlight Sonata*, Handel's *Largo*, Paderewski's *Menuet* and three Valses by Schubert.

Her mother converses with her in a very ingenious spelling language—by touching different fingers and other parts of her hand. The girl then answers in that waiting tone of voice so peculiar to deaf people. I could understand most of what she said. The visit made a great impression on me. What a divine thing is music, if it can make even deaf people happy!

Karol Lisziewski.

"YOUR DAUGHTER is deaf and blind, but plays the piano? It's she who is playing now?" I asked the friendly, gray-haired woman from the second floor south apartment.

"Yes, Helen has been deaf and blind since she was a baby. The *Moonlight Sonata* that she is playing now is one of her favorites," she told me, smiling proudly. "Won't you come up for a few minutes, now that the mail's come? She's been wishing she could get acquainted with the neighbors, so I'm sure she'd be glad to see you."

Inside, at the piano, sat a slim, delicate faced girl in a pink checked house dress. With one hand she was trying out a measure of music on the keyboard and with the other tracing out the notes from a perforated page—music for the blind. She was unaware of our entrance.

"I'm telling her she has company," the mother explained as she took Helen's hand. "See, I spell out the words with my fingers into the palm of her hand."

Instantly the girl's serious, little face was all eager, and she found her way to where I stood. Then Helen May Martin shook hands silently. Slightly she touched my hair, my shoulders, the collar of my dress, the pin that fastened it at the neck—her way of seeing a stranger.

Mrs. Martin, sitting close beside her daughter so that she could speak into her hand, acted as interpreter and informant. Helen, she explained, had lost her sight when she was just a baby, and very shortly afterward, her hearing. As she grew up she learned to articulate in the high monotone I heard her using to her mother. Though the sounds she made were indistinguishable to me, I saw that Mrs. Martin readily understood their meaning.

"She wants to know all about you at once," Mrs. Martin told me. "She's asking if you like music, if you are interested in reading and she apologizes for not being in a dressed-up dress. She has just finished dusting and straightening the dresser and was practicing till lunch time, when she is going to make a salad. You see she keeps herself busy."

When Art Triumphs over the Senses

WHEN, AT my request, her mother asked Helen to play, the girl smiled showed her pleasure, and she felt her way back to the piano. Then Helen Martin who could neither hear nor see a note

played *March-Militaire* by Schubert-Tausig, Grieg's *Aurora's Dance*, a *Hungarian Rhapsody* by Liszt, and Tschakowsky's *Barcarole*. A half hour before I should have sworn that a deaf and blind person could never be a musician. Of



HELEN MAY MARTIN

course one might play, after a fashion; might drum away mechanically. But there was nothing of the amateur musician about this girl's music. There was everything of the artist about her playing Chopin's *Polse in A Minor* so reverently. To each measure she gave beauty of tone and perfect technique—to the whole, fineness of feeling and interpretation of mood.

"How can she play like that, even play at all?" I asked.

"It's simple. Notice how she keeps her left foot pressed against the front board of the piano. In this way she gets the vibrations which give her an idea of tone quality. That enables her to put expression into the music. A wrong note causes a discord in the vibrations and she quickly corrects it. You see, she hears and enjoys music not through her ears, as you do, but through touch—that is, by means of the vibrations she receives through her foot. She listens to others play by placing her hands on the instrument."

Helen's desire to do whatever was done by her sister and by the two cousins who once lived at her home was her first incentive to learn the piano. Whatever they did Helen regarded as a game to be played along with them. When they colored geography maps for homework, Helen must color geography maps; when they modeled in clay, Helen must model in clay. When the cousins began to study music, the year Helen was seven, the latter, in her usual fashion, looked upon music lessons as a new kind of game and insisted on having a daily practice hour just as had the cousins.

Time Values Taught

WHEN Mrs. Martin saw that the new game was proving more interesting to Helen than to the cousins and that it had even become something more serious than a game, she began to teach her to play little tunes. Realizing that if Helen were to have any real understanding of what her fingers were doing on the keyboard, she must be capable of understanding the mechanics of music, she undertook to explain this aspect of music to her by the use of various objects. For instance, she taught her the time value of notes with navy beans from the sack on the pantry shelf. Four beans on an

A Master Lesson Upon The Dainty "Nutcracker Suite" of Tschaiowsky

By VICTOR BIART

"NUTCRACKER SUITE!" What a peculiar title for a musical work! What conceivable connection could there be between this hard, cold piece of mechanism and the poetical art of tones? It were, indeed, a boon to possess some such crushing implement that might reveal the kernel of significance that resides in some "hard nuts to crack," such as Strauss, to quote his own words, offers to his hearers in his brilliant and witty symphonic poem for orchestra, "Till Eulenspiegel." Happily, however, in the case of Tschaiowsky's charming suite, the solution of the mystery will be found in the story that underlies the work. The subject is a French version by Dumas the Elder, of a fairy tale by E. T. A. Hoffmann, entitled "Nussacker und Mäusen-König" (Nutcracker and Mouse-King).

The scene represents a Christmas party for children in the house of President Silberhaus. The children gather around the illuminated Christmas-tree, eager for the distribution of the presents. A friend of the family, Councillor Drosselmeyer, brings some dolls, which move like living beings. To little Marie, the daughter of the host and hostess, he gives a nutcracker with which the little girl is delighted. Her brother and the other boys covet this gift, and in the struggle for its possession it is broken. Little Marie is heart-broken and tenderly puts it to bed.

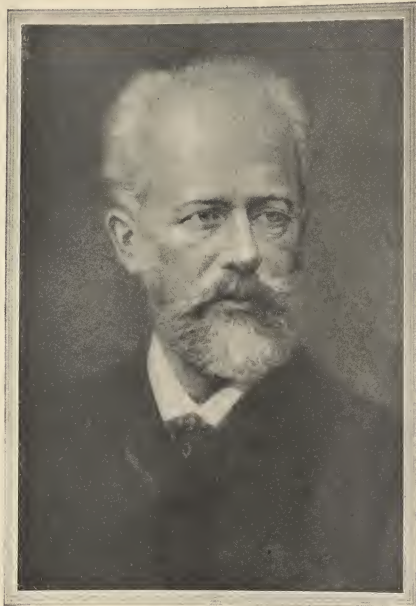
After the end of the party the little girl, in bed, is kept awake by the thought of the disaster to this, her favorite present. About midnight she slips out of bed and betakes herself down to the parlor to look solicitously at the nutcracker. Then, suddenly, the room is invaded by mice; the toys and sweets come to life, and a pitched battle ensues between these and the mice, which soon turns in favor of the latter. Thereupon the nutcracker also comes to life and leads the tin soldiers in a fresh charge.

The leaders of both forces engage in a "hand-to-hand" conflict, in which victory is apparently about to crown the leader of the mice, when—unheard of in the annals of feminine courage and heroism!—little Marie throws her shoe at the general of the mice, hitting him on the head and killing him, whereupon his army is routed. A miracle then occurs! The nutcracker is suddenly transformed into a handsome young prince, with whom little Marie flies over snow-clothed fields and forests to the Kingdom of Sweets.

The Jam Mountain

THE SECOND act is the scene of the jam mountain, in this kingdom, where the young couple is cordially received by the Sugarplum Queen, the Fairy Dragee, with her court. A dance of the Sweetmeats is then given in honor of the heroic little girl and her consort.

In 1891 Tschaiowsky was commissioned to write a ballet on this subject for the Imperial Opera House of St. Petersburg. A ballet of this kind should not be confused with the solo dancing and evolutions of a corps of dancers introduced into operas as diversions. The "ballet d'opéra" is an independent dramatic performance in which the action consists of pantomime and dances, with little or no speaking or singing.



PETER IL'YICH TSCHAIOWSKY

Although the subject did not at first appeal to Tschaiowsky, he soon warmed up to it and worked heart and soul on his original and lovely music, completing the first act of the ballet before his departure, in April, for America.

An American tour had long been one of his dreams, and this, his only visit to this country, proved both profitable and easy. He was honored and feted in a measure that soon surfeited him. While he appreciated our lavish and generous hospitality, and was greatly impressed with the achievements of the young country, he suffered, as usual when away from home, with such extreme home-sickness as greatly to mar the pleasure of his reception and successes. To be sure he always dreaded meeting strangers and having to carry on formal or stilted conversations. He was, however, agreeably surprised to find some of his works better known in this country than in Moscow.

Among his successful appearances as conductor was that at the concert given in celebration of the inauguration of Carnegie Hall in New York. He wondered, in

his later symphonies. This brilliancy of orchestration is a water-mark of the Russian school, a quality of French origin, traceable to that brilliant master of this art, Berlioz, who so impressed the Russians on the occasion of his visit to their country in 1847.

The Celesta

IN HIS "Nutcracker Suite" Tschaiowsky enriched his orchestra by the introduction of a new instrument, the celesta, which has puzzled many a patron of orchestra concerts. This instrument is the celesta, invented in 1886 by Auguste Mustel, at Paris. It is a keyboard instrument, somewhat resembling a cabinet organ, but considerably smaller. The hammers operated by a key system similar to but simpler than that of the piano, strike small steel bars or plates, each one suspended over a wooden resonating box tuned in unison with it.

Like the piano, it is chromatic and can be employed in any key. It is also equipped with a damper and a soft pedal. On account of its high range its notation is an octave lower than its sounds. In his "Nutcracker Suite," however, Tschaiowsky writes the part in unison with the piano, so that, in its absence, the piano may be substituted for it. It is in the dance of the Sugarplum Queen (the Fairy Dragee) that he employs this instrument, on account of its silvery, fairy-like tone.

It was in Paris that he discovered the instrument, and, being so charmed with it as to decide to introduce it into his ballet, he wrote to his publisher, Jurgenson, enjoining him to secrecy as to his intention, lest Rimsky-Korsakoff or Glazunov forestall him in its adoption.

The order of the dances in the suite is different from that in the ballet. In the latter the miniature march is played during the entrance of the children in the first act, immediately after the illumination of the Christmas-tree. The dance of the Sugarplum Fairy, which follows it in the suite, is the last before the *Finale* in the ballet. The remainder of the *Dances caractéristiques* which include the two numbers just mentioned, and which follow in the suite, are taken from a *décorset* (diversion) constituting No. 12 in the ballet, which comprises the dances: *Chocolat, Café (coffee), Thé (tea), Trepak, and Danse des Mirlitons*. In the suite *Café* becomes *Danse Arabe*; *Thé, Danse Chinoise*. All the numbers here enumerated are grouped into the second number of the suite, the *Overture* furnishing the first number; and the *Valse des Fleurs* (Waltz of the Flowers) concludes the suite.

1. *Overture* *Minutale*. With a delicate touch the atmosphere of bright, happy infantile pettiness incident to the subject is created by the lightness of the orchestral texture; only the upper strings (violins and violas), wood wind and in a couple of loud and climactic passages, the horns, are employed in this number, which opens as follows:

Ex. 1 Allegro giusto

It is well known that as a composer Tschaiowsky is greatest in the field of symphonic music. His rich orchestral palette, which he employs with such skill and mastery, provides a wealth of color just suited to the blazing emotionality of

(Continued on page 699)

AN OLD PALACE PALAZZO VECCHIO (CHATEAU TREVANO) NOCTURNE

JAMES FRANCIS COOKE

Lento M.M. ♩ = 48

tempo rubato

rall.

Coda, last time only

stretto (gradually faster and bigger until the climax as measure "Maestoso")

Maestoso

agitato accel. allargando

slower

mf

rall.

Lento

D.C.

Other Music Sections in this issue on pages 645, 681, 713

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Genuine piano music with an alluring atmospheric quality. Grade 5.

THE FOUNTAIN
REVERIE

GORDON BALCH NEVIN

Allegretto grazioso M.M. ♩ = 76

LONGING FOR HOME

LEON JESEL

A tuneful song without words. Grade 3.

Andantino sostenuto M.M. ♩ = 72

CHANSON FLORENTINE

THE ETUDE

See an article on Florence on another page of this issue. Grade 3.

PHILIPPE COURRAS, Op. 30

Allegretto giocoso

p *cresc.* *un poco riten.* *a tempo* *a piacere* *Fino* *più f* *un poco meno vivo* *p leggiero* *cresc.* *poco rit. a tempo* *più f* *f deciso* *f* *Più animato* *cresc.* *a tempo* *più f* *poco rit.* *molto rit.* *poco rall.* *D.C.*

THE ETUDE

See article on "the Nutcracker Suite," by Victor Biart, in this issue.

Edited by C. v. STERNBERG

MARCH

from "NUTCRACKER SUITE"

P. I. TSCHAIKOWSKY

Tempo di Marcia. Viva M.M. ♩ = 126

p *cresc.* *p quasi tromba* *mf* *ten.* *p* *mf* *ten.* *p* *cresc.* *mf* *f* *mf* *f* *stacc.* *p subito* *mf* *ten.* *p* *cresc.* *f* *Fino* *stacc. e leggiero* *ten.* *mp* *D.C.*

SPANISH DANCE

Popular and characteristic. In rather free tempo. G[♯]ade 8. No. V

E. GRANADOS

Andantino, quasi Allegretto

f

p

ff

rit.

a tempo

dolce

piu dolce e rall.

1st time only

Last time only

morendo

rit. molto

Fine

Andante

legg. molto

con molto espress.

f

meno

Tempo I.

D. C.

IN DREAMLAND

A study in the singing style. Grade 3.

Slowly, and with expression M. M. ♩ = 84

W. D. ARMSTRONG, Op. 116, No. 4

legato

Ped. simile

piu moto

mf

cresc.

cantandi

dim.

rit.

a tempo

pp

rall. e rit.

See an article on "Folk Music", by
Dr. Eaglefield Hull, in this issue.

HIGH FLIES THE CRANE

MAGASAN REPÜL A DARU
HUNGARIAN FOLK SONG

Arranged by
R. KLEINMICHEL

Largo energico M. M. $\text{♩} = 54$

Handwritten musical score for 'High Flies the Crane'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, f, ff, p, dolce), and articulation marks. The piece is in 2/4 time and consists of several systems of music. At the bottom, there are two numbered musical fragments labeled 'a)' and 'b)'.

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E. A. BARRELL, Jr. *

Andante comodo

DAWN ON THE DOWNS

JOHN BARNES WELLS

Handwritten musical score for 'Dawn on the Downs'. The score is written for voice and piano. It includes vocal lines with lyrics and piano accompaniment. The piece is in 4/4 time and features various musical notations such as treble and bass staves, dynamic markings (mp, mf, f, molto rit.), and articulation marks. The lyrics are written below the vocal lines. At the bottom, there are two numbered musical fragments labeled 'a)' and 'b)'.

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Other Music Sections in this issue on pages 645, 673, 713.

THE NIGHTINGALES

FRED G. BOWLES

FAY FOSTER

Andante
tranquillo
p

You and I and the night-in-gales, We hold our se-crets to - geth - er

Years a-gone in the flow-ry vales In the won-der-ful sweet June weath-er Now you are gone and the

pp dolce

night - in - gales far are roam - ing And my heart is dumb 'Till the

night-en-gales will be hom - ing - But as sure as the sun will rise you will

come — And — you and I will be to - geth - er in the won-der-ful sweet June weath-er.

broad
pp
ten.
largamente molto
pp

HEAR MY CRY, O GOD

E. S. HOSMER

Psalms

Con moto
mf
dim.
mf

Hear my cry, O God; at-

dim.
mf
cresc.
mf
ad lib.

tend un-to my pray'r From the end of the earth will I call un-to Thee, When my heart is o-ver-

colla voce

Andante cantabile
ad lib.
legato

whelm-ed. Lead me to the rock that is high - er than I,

Lead me to the rock that is high - er than I. Lead me,

mf
mf

cresc.
dim.
Fine
Poco allegro
mf

Lead me, Lead me to the rock that is high - er than I. *Fine* For

marcato *cresc.* *f*

Thou hast been a shel-ter for me, a strong tower from the en-e-my. Yes, I will dwell in Thy

cresc. *molto rit.*

tab-er-na-cle for-ev-er. I will trust in the cov-ert of Thy wings, I will trust in the cov-ert of Thy wings. O

cresc. *cresc.* *declamando*

Lord, op-en Thou my lips, O Lord, op-en Thou my lips, And my mouth shall show forth Thy praise.

D.S.

MARCH CHARACTERISTIC

CUTHBERT HARRIS

PREPARE *Sw. Full* *Gt. Soft 16 & 4'* *Ch. Clarinet* *Ped. Soft 16 coup. to Sw.*

Moderato A sprightly postlude.

Manual *Sw. f* *mf* *Reduce to* *Obce & Prine.* *Gt.*

Pedal *rall.* *a tempo*

f *Full Sw.* *mf* *f*

cresc. *add Open Diap.* *Gt. to 15.* *Sw. coup.* *Open Sw. box* *Gt. to Ped.*

Fine

Sw. mf *(To Oboe)* *(& Prine.)* *Ch.* *mp*

Gt. to Ped. off. Reduce Ped.

Sw.

cresc.

Ch. *Sw.*

D.C.

THE NORTHWIND

SECONDO

CARL WILHELM KERN, Op. 422

A showy exhibition number.

Con fuoco M.M. $\text{♩} = 144$

ff p ff p mf cresc. ff brillante dim. cresc. mf fine mf f mf p D.C.

THE NORTHWIND

PRIMO

CARL WILHELM KERN, Op. 422

Con fuoco M.M. $\text{♩} = 144$

ff p ff p mf cresc. ff brillante f cresc. mf fine mf f mf p D.C.

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A Rhythm Match

By HELEN OLIPHANT RATES

A RHYTHM match is splendid for the studio party because it breaks the ice of formality, gives the pupils a good time and teaches more than a dozen cut and dried lessons could ever teach.

As a preparation for the match cut out a large number of pieces of cardboard (about six by eight) and upon each write some rhythmic stunt. Here are some examples of what may be used:

1. Hop four measures of three-four time changing the foot at the beginning of each measure.

2. Improve an original melody on the piano using the following rhythm:

3. Clap this rhythm:

4. March this rhythm:

5. Sing this rhythm to an original melody:

6. Tell what time signature these measures should have:

7. Skip this rhythm:

8. Sing this rhythm placing primary and secondary accents where they belong:

9. All the most frequently met rhythmic patterns should be introduced in some form. The match is conducted in the usual way. Two captains are appointed to choose teams. The teacher places one card at a time in full view of the class. The first pupil on one of the teams endeavors to carry out the directions upon the card. If he succeeds the second card is placed before the class and the first pupil of the opposing team tries. Any question incorrectly answered must be passed back and forth between teams until a satisfactory answer is given. Every pupil who answers incorrectly sits down for the remainder of the contest.

10. The town talk was "messiah" for the next day. Those who took part, as well as those who had the opportunity to hear it, will remember its significance. Still, this is only "small-town stuff."

11. The town talk was "messiah" for the next day. Those who took part, as well as those who had the opportunity to hear it, will remember its significance. Still, this is only "small-town stuff."

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A SCHOOL DANCE

Quickly M.M. $\text{♩} = 144$

N. LOUISE WRIGHT



Handwritten musical score for "A School Dance" by N. Louise Wright. The score is in 4/4 time, marked "Quickly M.M. $\text{♩} = 144$ ". It features a single melodic line with a piano accompaniment. The piece includes a "last time to Coda" section and a "CODA" section. The tempo is marked "ritard." and "D.C." (Da Capo). The score is written in a single system with a treble and bass clef.

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LITTLE GIPSY SONG

Allegro M.M. $\text{♩} = 108$

SECONDO

LEOPOLD J. BEER Op. 64, No. 4

Handwritten musical score for "Little Gypsy Song" by Leopold J. Beer. The score is in 4/4 time, marked "Allegro M.M. $\text{♩} = 108$ ". It features a single melodic line with a piano accompaniment. The piece includes a "SECONDO" section. The tempo is marked "mf" (mezzo-forte). The score is written in a single system with a treble and bass clef.

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A lively march; just under the hands. Grade 2.

RED BIRD MARCH

Allegro giocoso M.M. $\text{♩} = 108$

CHARLES E. OVERHOLT

Handwritten musical score for "Red Bird March" by Charles E. Overholt. The score is in 4/4 time, marked "Allegro giocoso M.M. $\text{♩} = 108$ ". It features a single melodic line with a piano accompaniment. The piece includes a "Fine" section and a "rit. D.C." (Da Capo) section. The tempo is marked "p" (piano). The score is written in a single system with a treble and bass clef.

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LITTLE GIPSY SONG

PRIMO

LEOPOLD J. BEER, Op. 64, No. 4

Allegro M.M. $\text{♩} = 108$

Handwritten musical score for "Little Gypsy Song" by Leopold J. Beer. The score is in 4/4 time, marked "Allegro M.M. $\text{♩} = 108$ ". It features a single melodic line with a piano accompaniment. The piece includes a "PRIMO" section. The tempo is marked "mf" (mezzo-forte). The score is written in a single system with a treble and bass clef.

BRIGHT AS A BUTTON

WALTER ROLFE

Mostly in "Five Finger Position"
Grade 1½

Allegro vivace



basso marcato

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WILLIAM TELL

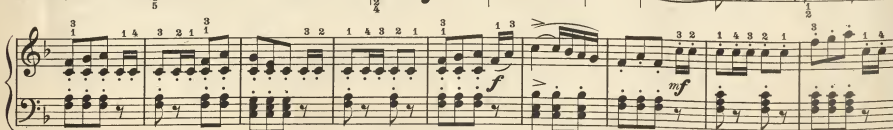
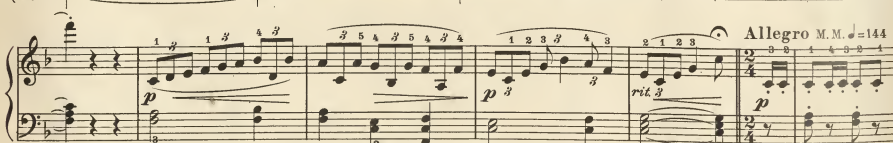
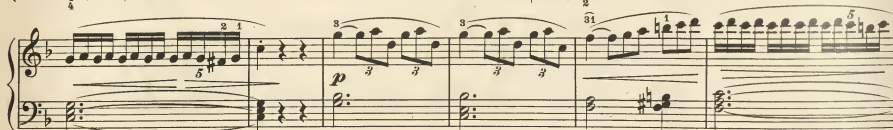
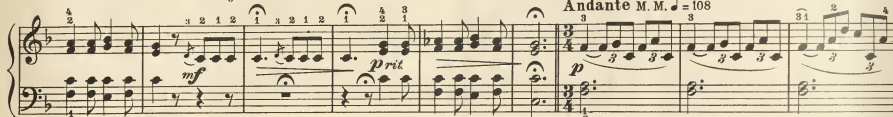
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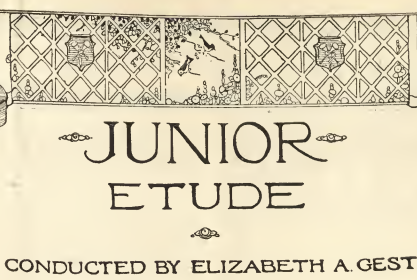
Allegretto M.M. ♩=120



Andante M.M. ♩=108



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JUNIOR
ETUDE

CONDUCTED BY ELIZABETH A GEST

??? ASK ANOTHER ???

1. Who were the troubadours?
2. What is a rondo?
3. What is the English Horn?
4. When did Schumann die?
5. What is the dominant of the Key of Eb minor?
6. What is meant by a six-four chord?
7. What is meant by *Da Capo*?
8. What is the Italian musical term for getting slower?
9. When the signature has three flats, what is its relative minor?
10. What instrument is this?



(Answers on next page)

QUESTION BOX

DEAR JUNIOR ETUDE:

I enjoy working out the puzzles very much, but I would like to know how you determine the winner if there are quite a few correct answers. Does it depend on the answer you receive first?

From your friend,
MARGARET WEBB (Age 13),
Mississippi.

Answer. Of course, a great many correct answers are generally received to the puzzles, but you will notice in the conditions of the contests it says that the accuracy becomes very important, and a paper that is not neat, and in fact is not neater than most of the others has no chance. Some of the papers are so far ahead in this matter that the contest is not even close. Sometimes there are several nice looking papers among the correct ones; then, for instance, if age eleven is just as correct, and as neat as age fifteen, age eleven will be the winner. Also sometimes there is more than one possible answer to a puzzle, and here again the rule of neatness applies. So sometimes if you wonder why you do not get a prize when your answer was correct, just remember that somebody else, your age or younger, sent in a better looking paper.

Tone-Treasure

By HOPE E. STODDARD

Mary went down through the woods one day,
The leaves had never a word to say;
They did not sing and they did not sway,
But mute as a broken harp hung they.

Over the brooklet she bent an ear,
As it frothed along all lacy and sheer,
To find if it laughed or shed a tear—
Yet never a gurgled note did she hear.

Then the strong-armed wind came driving the trees,
Came straggling the strands of grass—the tease!
Came bringing the flowers down to their knees,
Yet never a sound did she hear from these!

And when the rain had begun to fall
And cover the grass like a glossy shawl,
She listened to hear the droplets call,
But never a sound did they make at all!

Then she listened again for a bird's sly cheer,
As it curls in its head and goes to sleep,
For the moo of a cow or the baa of a sheep,
Or the sight of the grain as it waves knee-deep.

But hark as she would and list as she may
She heard not a rustle along her way,
While the trees drooped low and the grass grew grey
And the silent night draped the silent day.

It was late for Mary to be outside,
And she whispered a bit, and a bit she cried,
"O World so mighty, O World so wide,
With your leaves and flowers—have all of you died!"

She lay her cheek to the earth in alarm;
Then a soft voice said, "We mean no harm,
But the lip of the trees and the laugh of the stream
Await the work of a child's own charm.

"A tree can only receive its note;
For songs in a happy child's throat;
From playing of tiny fingers float
The rhythms for bird and bell and boat.

"We harbor all music far under the ground;
The liquid trill, the warbled round,
The smooth-flowing scale and whistled sound—
All these we gather where'er they are found.

"You cry, dear Mary. Do you forget—
The forest is still and the leaves hang wet
Because you have made them no music yet,
With hand laid soft on key or fret?"

"No trills you play; so the leaves hang dead,
No chords you try; so all sound is fled
From the brook—the fountain is sped
To misty rocks with its words unsaid.

"Had you but lightly spun your scale
You would be tracing it in a gale,
And high and low on hill and dale
Each tree would be giving you back your tale."

MARY

Up from the grass came Mary's bright head,
Up she arose from her mossy bed.
"Thanks to you, Earth, for your word!"
She said,
Then down the path to her home light sped.

The brook was silently waiting its cure;
The leaves were listening, just to make sure;
The wind had paused on its noiseless tour—
When music came floating up, clear and pure!

Mary, with notes at each finger end!
Mary, with trills and triplets that send
Laughter to winds as they rush and rend,
Songs to the trees as they toss and bend!

Next morning she followed the self-same way,
A concert of bees and birds held sway,
But underneath all she could hear them say,
"Thanks, thanks, for the music you made us today!"

Melody Etude's Musical Party

A Story in Three Part Song Form

By ALICE H. MCENENY

STATEMENT

Melody Etude was having her lesson at Miss Harmony's house on Education Road. Melody loved music, but her playing lacked expression, because she could not remember her musical terms.
"Play FORTE now, Melody, MAESTO-TOSO," said Miss Harmony. The girl played softer. "No," said her teacher, playing the same phrase with glorious tone and stately tempo.
"Oh, that IS much prettier," said Melody.
"Look, Melody; this passage is marked FORTE, MAESTOSO, meaning, LOUD, MAJESTICALLY. Imagine you are playing a grand march for some great personage; that is the true spirit."
"But I can't remember Italian words. They are so hard to say."
"Well, Melody, I will try a surprise plan to help you remember them."

DEVELOPMENT

Tuesday morning Melody received a pink card which read:

Melody Etude is invited to a
MUSICAL TERMS PARTY
at the home of Miss Harmony
Friday Evening Education Road

On Friday evening an excited party assembled at Miss Harmony's home. Each pupil was given a pink card which signified a musical term in big black letters upon it. Melody's read: MAESTOSO, and underneath, MI-ES-TOE-SO. In the music room Miss Harmony announced that each pupil would act the term assigned to them. Those having terms referring to tempo would walk across the room, indicating by manner and expression the meaning of the term suspended about their necks. Girls having terms relating to tone would sing, to give the required shading. ALLEGRO was chosen first. She rose and smiling danced across the room. BUT ANDANDO came next. She began to walk quite briskly, slackening her pace gradually until she walked so slowly the

(Continued on next page)

JUNIOR ETUDE—Continued

Melody Etude's Party

(Continued from page 717)

pupils feared she would never reach the other side of the room.

Grace Note was chosen to give CRESCENDO. She began singing softly, increasing in tone until she stopped from lack of breath.

Melody arose to give her idea of MAESTOSO. With a dignified air she strode over the carpet in such a majestic way that one imagined a queen was passing.

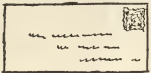
After all had performed Miss Harmony distributed pink slips on which the terms were printed, with space for definitions opposite each. A prize was offered for the best list.

While the lists were corrected, the girls

were served with pink ice cream and white frosted cookies with bars of music traced in chocolate icing. Miss Harmony announced that Melody had won the prize—a bracelet inscribed with these words: Concentration Conquers All.

RECAPITULATION
At Melody's next lesson her piece was played with a glorious tone and stately tempo.

"That is really MAESTOSO," said Miss Harmony. "And I am sure that your party has taught you something you will never forget. You will play more beautifully all your life because of it."



DEAR JUNIOR ETUDE:

I have been taking your ETUDE for a year and a half now. I always look forward to it.

I am thirteen years of age and now have been learning music for six years. I have taken the Associate Examination, London College of Music. I generally take three music examinations in a year, in accordance with my school examinations. I am now preparing for the advanced division of the University of South Africa Music Examinations, also, higher harmony. I am very fond of music and enjoy my lessons, and my practicing.

I live in the country, forty-six miles from a town.

From your friend,
LOUISE S. DAVIS (age 13),
Kumonga, Cape Province,
South Africa.

George Handel
(Prize Winner)

(Note. The words in Capitals can all be spelled on the keyboard and were written in staff notation in the original.)
George Handel, an ACE among musicians, was a German, born in Halle, in 1685. His Father wanted him to BE A lawyer, but he was willing to FACE his Father's displeasure to FEED his desire to study music. At the AGE of seven he smuggled a clavichord into the attic where he slept. When everyone was ASLEEP he would sit on the EDGE of his chair and play his instrument and then go back to BED. His Father was DEAF to his

ANSWERS TO ASK ANOTHER

1. Wandering minstrels who wrote verses, composed tunes to them and sang them throughout Europe, during the Middle Ages.
2. A Rondo is a form of musical composition in which the principal theme recurs between secondary themes.
3. English Horn is a woodwind instrument, a little lower than the oboe.
4. Schumann died in 1856.
5. The dominant in the key of Eb minor is Bb. "Dominant" means "ruling chord."
6. A six-four chord is any triad in its first position, called "second inversion". For example, G, C, E, is the second inversion of the C major triad. From G to E is a sixth and from G to C is a fourth, hence its name.
7. Da capo means, from the beginning.
8. Ritardando or rallentando.
9. C minor.
10. Bag-pipe.

Little Biographies for Club Meetings

No. 11—ROSSINI

YOU KNOW some composers were more interested in opera than in any other form of music, and to this group Rossini belongs. He was born in Italy in 1792, and he is the first composer studied about in the Little Biography series, who was not born in Germany!

Germany has been a very prominent nation in musical affairs; and a great many of the most famous composers of all time have been German. But Italy and France also have had a very important part in the development of music.

Palestrina, who lived long before Bach, having been born in 1524, was one of the most famous of Italian musicians; but, as he lived so long ago and wrote nothing but choral music, it is only given by well trained choirs and would be impossible to present at your meetings, so he was not included in this series.

The two Scarlattis were other famous Italian composers. The father was born in 1657 and the son in 1685, the same

GIOACCHINO ROSSINI
1792—1868

year as Bach and Handel. The father wrote operas and the son wrote for the clavichord.

music until he heard him play before the Duke who BEGGED his Father to let the boy go on with his teacher, although they asked a higher FEE. Although jazz is the FAD today, it cannot EFFACE Handel's beautiful operas and oratorios, and his reputation has not begun to EBB. His oratorios are GAGED among the best; they ADD to our many glorious songs. He died in 1868 and is buried in Westminster Abbey.

PATRICIA CAMPBELL (Age 10),
Illinois.

DEAR JUNIOR ETUDE:
We organized a music club a few years ago and call it the "Bird-in-Hand" Music Club. There are about seventeen members and they all seem interested, because they all attend every meeting. The meetings are the last Friday of each month, in the home of the members. We have ear-training and sight-reading and are studying for a music contest which will take place in the near future. We also study the history of music.

ELMA K. DENKINGER (Age 14),
Pennsylvania.

DEAR JUNIOR ETUDE:
I am a little girl in the state of Wyoming. We have a musical club but have not named it. I have been taking the ETUDE

Gioacchino Rossini (pronounced Jo-ah-ke-no) was born in 1792. He was denied a happy family life; for, when he was only three, his father was arrested for expressing political opinions, his mother went away to become an opera singer, and little Gioacchino was brought up by a butcher who was not even related to him. But he was treated well and given music lessons, and at the age of ten he could play the piano and horn and could sing. He was much interested in the compositions of Haydn and Mozart and soon began composing himself. Later he wrote many operas and went to Paris to become a conductor of opera. After his death in 1868, his money was used to found a conservatory of music in Italy.

His best known operas are: "The Barber of Seville," "Semiramide," "William Tell."

The famous "Stabat Mater" an oratorio on a sad and somber Biblical subject, with the music written in a gay and popular manner, is a striking example of an unsuitable combination of words and music.

Some of his operatic themes arranged for piano, that you could play at your meetings, are: *Themes from William Tell*, arranged by Greenwald; *Fantasia from Barber of Seville*, arranged for four hands by Vilbac.

If you have a phonograph, there are many brilliant vocal solos from the operas that you could hear in this way.

Questions on Little
Biographies

1. Who was Rossini?
2. What was his profession?
3. Name one of his operas.
4. Why is his "Stabat Mater" criticized?
5. Who was one of the greatest of all Italian composers before this?
6. Name another famous Italian composer.

for a long time and like it very much. We have one list six in our club. I am in the sixth and I am 13 years old. We have meetings twice a month. First of all we have a study of the great composers, then musical poems.

From your friend,
ANNIE TAYLOR (Age 13), Wyoming.

DEAR JUNIOR ETUDE:
I have been reading the letters in the JUNIOR ETUDE and find them very interesting. We have a club that we call the Mozart Music Club. It meets once a week. We study the lives and works of the famous composers.

From your friend,
CATHERINE ELAINE HUNGERFORD,
(Age 9), Texas.

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and most original stories or essays and answers to puzzles.

Subject for story or essay this month—"History of Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not. All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

A Musical Genius
PRIZE WINNER

I am not sure whether it would be better to write about a musical genius, or to how much I would like to have been one; but that is God's gift. So I am just going to practice well and learn all I can about music, so I will become a good musician some day. I think Mozart a wonderful musical genius; he composed so beautifully.

He says, "When I am quite alone, riding or walking, or when I cannot sleep, my musical thoughts come in streams. Those that please, I keep. They are like beautiful pictures or a vivid dream. Later, I write the notes down, for the whole composition is finished in my mind, which is only a few."

It is too bad that one who brought so much beauty into the world had to die a pauper; for no one knows just where he is buried.

NARDEAN CONLEY (Age 8),
Oregon.

A Musical Genius
PRIZE WINNER

A MUSICAL GENIUS is one who is endowed with a peculiar power which enables him to interpret his sorrowful joys, whims and other moods, so as to enable others to listen and feel the master's music.

There are many things in which a musical genius may excel. For instance, one might excel in the composing of operas, another in composing of sonatas, waltzes and ronds. Of course, these are just a few things in which a musical genius may excel.

Even if we are not geniuses in any part of the large field of music, we may seek to broaden our knowledge of the fundamentals of music and thus appreciate a true musical genius.

ESTHER VOOR (Age 13),
California.

Ada and Her Practicing
(Prize Winner)

(Note. The words in Capitals can all be spelled on the keyboard and were written in staff notation in the original.)
ADA and her DAD, while having A FEELING OF CABRAGE and BEEF in A CAFE, were talking about Ada's musical talents and thus appreciate a true musical genius.

By practicing well I'll get you A BEADED BAG. DAD did not need to please her AGED DAD and found that the won a BADGE for her good work and realized that practicing always pays.

RUTH PARKER (Age 13),
Illinois.

Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of September. Names of prize winners and their contributions will be published in the issue for November. Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.
Competitors who do not comply with ALL of the above conditions will not be considered.

A Musical Genius
PRIZE WINNER

Among the great musicians whose lives I have studied, it seems to me that Franz Schubert was a musical genius of towering importance. Though he could not do the astonishing things that Mozart could do when a child, his ability to write music when he was older was very unusual. His brain is compared to an ever-lastingly bubbling fountain, because of the many wonderful songs he composed. Perhaps if Schubert had had the advantages in early life that Mozart had, he would have done as great or greater things.

One of Schubert's best known songs, "Dark, Dark, the Lark," was composed on the back of a menu card. Other songs are "Ave Maria" and "Erl King." Schubert knew and loved Beethoven. His last wish was that he should be buried beside him. The wish was granted, and now the "Master of Symphonies" and the "Master of Song" rest side by side.

DORIS BENTLEY (Age 14),
Montana.

HONORABLE MENTION FOR APRIL
ESSAYS

Nettie Fortson, Betty Paxson, Alice Pitlake, Mary Frances Gable, Edithson Anne Moore, Harry Ehardt, Ines Poe, Adeline K. Wilson, Dorothy Gibbs, Anna Marie Griffin, Marie Tilly, Frances Domin, Joan Adde Wagner, Susan Mena, Gladys Gundersen, Mary Catherine Yale, Helen Reich, Marlon Regina Graciosa, Thaddeus Jaskowski, Mary Catherine Yale, Helen Reich, Marlon Regina Graciosa, Thaddeus Jaskowski, Mary Catherine Yale, Helen Reich, Marlon Regina Graciosa, Thaddeus Jaskowski, Mary Catherine Yale, Helen Reich, Marlon Regina Graciosa, Thaddeus Jaskowski.

PUZZLE CORNER

Honorable mention for April puzzles: Evelyn S. Roseman (Age 10), Montana. Ruth Pardee (Age 13), Illinois. Patricia Campbell (Age 10), Illinois.

PRIZE WINNERS FOR APRIL PUZZLES
Evelyn S. Roseman (Age 10), Montana.
Ruth Pardee (Age 13), Illinois.
Patricia Campbell (Age 10), Illinois.

DEAR JUNIOR ETUDE:

I am taking piano and violin lessons from my sisters. We have an orchestra in our family consisting of first and second violins, obligato violin, viola, cello, double bass, flute and piano. We are eight in the family and all play. My father has made one violin and is making three more.

I enjoy reading the letters in the JUNIOR ETUDE. We hear many good violinists over the radio.

From your friend,
VALERIE G. FRASER (Age 11),
Minnesota.

My pieces are such pretty things, I love to hear them played; And when I do my very best I help them to be made.

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in
Yourself?

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The Music Teacher and the Music Dealer

From an Address Prepared by James Francis Cooke, President of the Theodore Presser Co., for the Sixteenth Annual Convention of the National Association of Sheet Music Dealers Held in New York City, June 11th to 13th, 1928.

SOME years ago the International Harvester Company, with headquarters in Chicago, asked permission to republish an editorial written for THE ETUDE Music Magazine. They said that this work, "The Golden Age of Business," was in their opinion, of as much practical value to their ultimate consumers—the farmers—as it was to musicians. I am told that they reprinted one million copies and they had 1,000 enlarged copies beautifully framed and placed in the offices of their agents throughout the world. This led me to inquire into their methods of direct sales promotion and I found that they were spending hundreds of thousands of dollars in what seemed like a purely altruistic effort to help the farmer. In all this educational work no direct appeal was made to sell the products of the company. They had corps of lecturers travelling in especially arranged private cars, distributing information and knowledge that would help the farmer to do more profitable work, more enjoyable work and more enthusiastic work. These universities on wheels went from one end of the land to the other, distributing tons of educational material.

The company told me that over and above all other advertising and promotion work they did, this practical demonstration of their sincere desire to be of real service to their customers was the most important of all their expansion methods. Farmers are hard to fool and they could easily see that the International Harvester Company was doing a most purposeful and liberal piece of constructive work.

The music publishing business, as a business, has its roots far down in musical education. The moment we neglect the welfare of the teacher we are writing the doom of our business. Keeping the enthusiasm of teachers at a white heat, fostering their business interests, expanding their opportunities, making their lives more enjoyable and doing everything in our power to promote musical education in a big and wholesome way, has been my main object for years in everything I have done through THE ETUDE. I have, personally, spared no time, effort or money to accomplish this, because I know that the whole future of music and of the musical industry in this country reaches right down to the foundations laid by our teachers; not merely the few big stars in our great cities but to the thousands of lesser known, unsung, untiring workers in small communities. Years of experience in teaching made clear to me that the bond between the teacher and the dealer is indissoluble. The stimulation of increased interest in piano study is as vital a part of our common interests, as is oxygen to daily life.

Therefore, the dealer should have a deep and sincere interest in helping the teacher to get more pupils to defend him against loss, and to advertise his best efforts. There are hundreds of practical ways of doing this, all adaptable to special community conditions.

The teacher is the emissary of the Art. He is the missionary and the salvation of the music publishing business. Let us take off our hats to him. We could not live for more than a month or so without him.

He expects something far more of us than to be exploited for our profits. He has a right to look to us to help him in every reasonable way. His stock in trade is talent and time. Often he is ridiculously underpaid in comparison with the service he renders to the state and to society. Anything we can do to see that his time brings him a greater reward, more distinction and recognition and at the same time contribute to his happiness, is part of our obligation, which we, as sheet music dealers and publishers, should eagerly assume.

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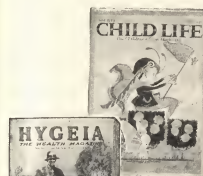
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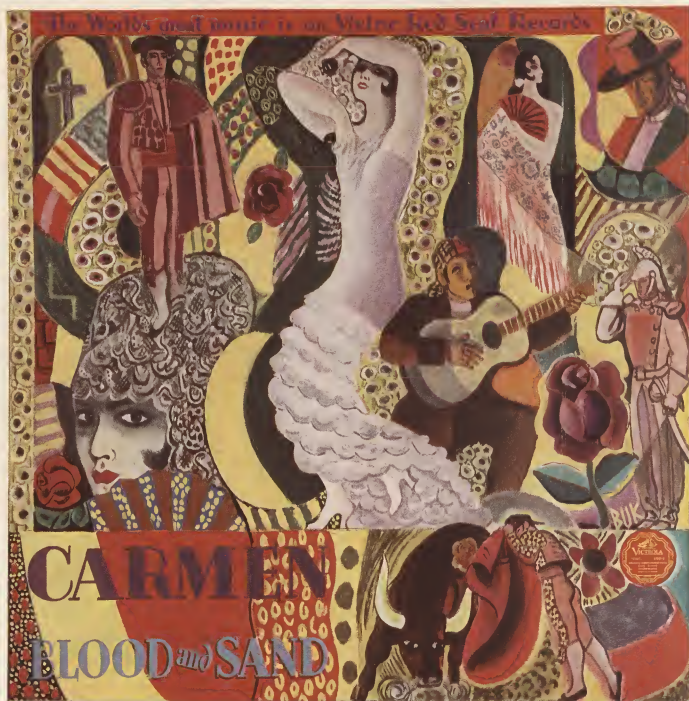
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